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GLADSTONE'S ESSAY ON PUBLIC SPEAKING

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SINCE few great speakers have written philosophically about the art of speaking, students of public address will have a special interest in reading an essay by William Ewart Gladstone, four times prime minister of Great Britain.

About three years after Gladstone entered the House of Commons, an assembly which he was to "charm, move, and dominate for sixty memorable years," he began a treatise entitled, simply, "Public Speaking." On the title page he wrote the date "Mch.1.36." Half-way through the essay in the margin is the notation "Jan.27.38." The repetition of the latter date at the end suggests that his work was finished in a single sitting after being interrupted part way through. The manuscript contains sixteen pages of closely written script.

What training and experience in rhetoric and public speaking had Gladstone received at the time he composed this essay? Only the high lights can be indicated here. He received a classical education at Eton and Oxford and therefore could read Greek and Latin fluently; thus he could study in the original such works as the orations of Demosthenes, the dialogues of Plato, and the rhetorical treatises of Cicero, Aristotle, and Quintilian. His knowledge of Aristotle was especially thorough; his notebook on the *Rhetoric*, still extant, contains nearly a hundred pages of digest, translation, commentary, and parallel references to a wide range of other sources. The preëminent scholar of Oxford, he received a double first prize in classics and in mathematics.

His experience as a speaker was equally noteworthy. He took an active part in debates and in informal discussions on the Eton campus, and founded an essay club, called the W E G, at Oxford. He became a member of the Oxford Union and served it as secretary and as president. His speech on parliamentary reform, given at an important Union debate, created a sensation among his

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The essay, a part of the large collection of Gladstone papers deposited in the British Museum, is designated as Add. 44681. The author expresses his appreciation to the Director of the Museum and to the officials in charge of the Manuscript Room and the Photographic Division for their many courtesies in helping him with his studies. He owes a special debt of gratitude to Mr. Charles A. Gladstone, Hawarden Castle, Chester, who generously gave his permission to publish the essay in QJS.

listeners, one of whom described it as "an epoch in our lives." He visited the House of Commons and the House of Lords many times; his correspondence shows that he had a lively interest in the political events of that lively era. He campaigned for a seat from Newark in 1832 and entered the first reformed House of Commons in 1833. "No more diligent member of parliament than Mr. Gladstone," wrote John Morley, "ever sat upon the green benches."

After three years of parliamentary experience he began his essay on "Public Speaking." When he finished it in 1838, he was not quite thirty. He was still fifteen years away from his great five-hour budget speech of 1853; fifteen years more went by before he became Her Majesty's first minister; still another decade elapsed before the famous Midlothian campaign, when in a series of speeches he enunciated his ideas about the conduct of government in general and of foreign policy in particular.

Students of public address may well wish that in the closing years of his life he had written a second, more comprehensive treatise on rhetoric. Perhaps he intended to develop his ideas more fully; for some reason he apparently did not see fit to publish the essay he completed in 1838. Perhaps he wanted to revise it further, to make it read better. It is presented here, however, just as he left it. The list of topics mentioned in the closing paragraphs of the essay certainly indicates that he knew the practical problems of speaking, and could have supplied some practical solutions. Nevertheless, his ideas about the importance of rhetorical education, the function of rhetoric, the interrelations of rhetoric with philosophy and history, the superiority of the debate over the set speech, and especially his thoughts upon the kinship between the debater and his parliamentary audience, deserve a place in rhetorical literature.

PUBLIC SPEAKING

By William Ewart Gladstone

That any country should remain for a long series of years so deficient in the technical means of education for the very first and most important employment of human life, as has confessedly been the case with our own, is not a little remarkable. It is still more calculated to excite our surprise that a country thus comparatively deficient in some of the most natural and obvious means of eminence, should nevertheless, in those very branches of exertion and excellence, have rendered herself so conspicuous among the nations of the world. We have little or nothing that can be called clerical, or political, or rhetorical education.

The true and most important inference capable of being derived from these facts I believe to be, that a right basis and healthy constitution of moral and of intellectual character, is more efficacious in procuring excellence of whatever kind, than any culture however judicious which is merely professional, which consists alone in the application of technical rules, and which is not combined with a sound general discipline applied directly to the mind and the affections, without any immediate application to worldly distinction or other such advantage.

It however may, and I believe still does remain true, that great benefits might be expected to follow, were a technical treatment of particular professional subjects superadded to that higher kind of education. No man or society can at any time wisely dispense with any of the hopes and opportunities of im-

provement. Least of all can such occasions be warrantably or safely neglected in our own age and country: when human nature, having undoubtedly augmented the aggregate mass of its powers, seems to incur such imminent peril from the adverse contingency of losing their equilibrium.

I propose then to observe upon the subject of public speaking, particularly as it is and should be practised, under the peculiar circumstances of the time, in the British House of Commons. It will be pardoned me if the course of my thoughts upon this question has been very much mingled with, and has borne a constant reference to, my individual plans and prospects.

Public speaking has very various effects, various legitimate and appointed channels of operation, besides another diversity which arises from the mode it assumes: and it has about it so far at least as Parliament is concerned, but I suspect farther, not a little of startling paradox.

A great paradox for example which it is fit to bring out, is this: that when public speaking is considered with reference to its proper end, the mental power and the virtue of the speaker are not the considerations first in importance with reference to that end. We carry this a step farther and say, in the description of speaking with which we deal, the manner is not only a thing of moment, but of greater moment than the matter.

There is involved here a great lesson to the enthusiastic mind, which having worshipped Truth for itself in her inner shrine wishes only to display her to all men in order that she may be seen and loved: the two objects appear to him inseparable.

Let him not suppose that he is to deviate one step from the course which Love of Truth would prescribe: but he is to learn that truth is not necessarily loved when seen: that she is not necessarily seen when shown: that she is not necessarily shown, when intended and honestly attempted to be set forth through the imperfect medium of language, and by faculties in a still more imperfect state of self possession: in short let him be guided by the love of truth, to adopt for his law and principle, the desire of making truth effective: for his object, the giving to that desire a maximum of effect.

Public speaking differs on the one hand from Philosophy and from History, inasmuch as it embraces, and devotes the largest share of its attention to, the manner and form in which Truth is to be presented. Philosophy, of which History is properly a rudimental species, seeks for Truth without regard to anything beyond that single object. If Truth be found, philosophy is successful. Not so with public speaking. The public speaker has not only to hold up to his mind truth as his final object, but to carry along with him throughout all his efforts, unceasingly, a double respect, on the one hand to the inviolable law of truth, on the other to the defective and deteriorated mind of the hearer: and it is his perpetual labour while engaged upon his work to conciliate the two, observing the essential conditions of the first, and attempting to neutralise or escape the vices and weaknesses of the second.

His speech may be destined to have its effect upon posterity. It will probably exercise a certain influence over those out of doors, whether that influence be small or great. But he is a deliberative man, generally having in view a specific expression of opinion, and to that as a general rule he is to direct his main attention.

The philosophical student may it is true have regard under certain circumstances to the consequences of his doctrines. But this will not be a spontaneous regard. The habitual presumption of his mind in the course of his inquiry will be, that from that which he seeks, inasmuch as it is truth, no harm will follow: or, the subject of results will not be entertained at all: until perhaps some specific case of evil shall have offered itself to his view as probable, when he may be led in consequence to reconsideration.

But the broad and essential differences between his case and that of the public speaker is this, that the latter is bound to have always alive in his mind as an original coordinate principle of his process, a regard to the mind of the hearer,

its capabilities and its infirmities: how to avoid the aggravation of its defects by not giving them opportunity to work: how to secure the encouragement and preponderance of its better tendencies, by presenting to them the like aid of opportunity.

In short, though each will in turn be subject to exceptions, the general principle of the first will be an entire, of the second a limited exhibition of truth: limited by the consideration that the presentation of the whole would under the existing circumstances ensure the rejection of the whole.

There is then no real discrepancy between the two. Both have for their end to procure the reception of a *maximum* of truth. But Philosophy is accustomed to work in subject matter where passion and prejudice have the less influence: and therefore to look more to the lesson than the pupil. Seeing as it were no obstacles in the pupil, she assumes that the best lesson will be best for the pupil. But the art of eloquence is to work upon subject matter where passion and prejudice exercise a preponderating influence: where the absolute truth is therefore an element of less weight, than its relative aptitude to the receiver: where the rebellious faculties of the mind hinder and disturb the sovereignty of the supreme, and decide the questions which rightfully belong to its jurisdiction: truth therefore is not the cardinal point of the question, as a general rule, in the mind of the hearer (though he may believe it is,) and in consequence it becomes our duty to consider what is the cardinal point, and endeavour to lay a road for admission into the mind at that very point.

Didactic philosophy differs then from public speaking in its means but agrees with it in its end. The difference is accidental: it arises out of the nature of the ὕλη [substance] with which the workman is to deal: nay more, the difference itself is dictated by an express reference to the identity of the end, and the diversity of means is enjoined only in order to gain that end more fully than could be done by an uniformity of means.

Upon the other hand the Science of Eloquence differs from that of poetry, inasmuch as it aims at working upon the mind generally through an exhibition of facts, whereas Poetry is wholly unlimited in its choice of a medium, to prefer the actual or the fictitious. Poetry however has more reference to the recipient mind, than Philosophy, though less than Eloquence.

It is further necessary to note here the distinction between two kinds of eloquence: that of the study, and that which is born in the very excitement of debate. A brilliant declamation may be written upon a subject: or otherwise prepared: everything which generically belongs to the passions may be introduced: so that the composition as a whole may be the farthest possible removed from an exposition of Truth: but however artificial, however impassioned, however ornate, it will still be didactic: it will be void of that living energy, which can only arise like a spark of fire from flint, out of the immediate impact of mind with mind. He who thus speaks what he has prepared in the study, may no doubt and does retain in his memory while he writes, the notion of an audience whom he is to attempt to move: but in his memory, in the dormitory of his mind;[1] and that idea will be a distant and frigid conception, and the very passion and exaggeration of his speech will partake of that frigidity of the mould, in which they were moulded. What is the consequence? Extravagance and excess. For the very reason that the rhetorical portions of the speech were not the fresh offspring of the moment, and of the precise combination of circumstances observed at that moment, there must be an additional burden of pomp and splendour of diction, an additional intricacy of artifice, to produce the requisite amount of effect upon the hearer, just as in the ancient theatres, masks and socks and mouthpieces were used to supply

[1] Here Gladstone wrote a marginal note: "We here recal [*sic*] the principle *segnius irritant animos* &c. It is more strongly applicable to memory as compared with vision, than to hearing as compared with vision." The quotation is from Horace's *Ars Poetica*, 11. 180-181. The complete passage may be translated, "Things that pass into the mind through the ear are slower to affect it than things which are brought before the eyes, those reliable observers."

the want of proximity in the actor to the audience.

The same amount of effect may hereby be produced, but it is not of the same quality. It wants that nice adaptation to the temper of the time at which the speech is delivered: and in whatever degree this adaptation is absent, nature is violated: the hearer's mind imbibes a certain mistrust of the speaker, a suspicion of artifice, an apprehension of being betrayed by that artifice, consequently it presents as it were only a cold exterior to the speech, there is no access to the heart, there is no unreserved surrender of the whole man to be carried along by the orator because of his sympathy perceived; the composition is accepted in the same spirit of speculation in which it was devised and constructed. Take two efforts, of equal power, the one by a man of the study, the other by a man of debate; the former may impress the hearer with an equal opinion of the speaker, but it will not exercise anything near the same amount of modifying and plastic power upon his mind.

I think it is this great principle of sympathy, and of command over an audience to be attained through manifested sympathy, which condemns the rhetorical mode of public speaking, and commends the opposite form of the Debater. For without the collision of debate, the mind of the audience subsides into a comparative lethargy: feeling is not really touched, for feeling is the most inward and retired part of the man, and is only brought to the surface by the hope of contact with a homogeneous object: and as there is no food for feeling, the appetite of fancy must be stimulated in its stead, with that more highly ornamental, and less substantial matter, whereupon the merely rhetorical speaker principally depends.

I would assimilate the office of parliamentary speaking as regards the sympathy of the audience to that of a conductor in an orchestra, showing by his motions the law of time and style to the performers: whereas the speaker of a declamation is more like one of those performers himself executing a piece before the company. The connection, the intercommunication, the influence, are much more immediate & continuous, and excepting rare cases, much more forcible, in the former than in the latter case.

Now the work of the debater I take to be as follows. He has already in his mind all the elements of his speech. He has them in the best arrangement, of easiest access: but not yet combined, or so combined as to be capable of great modification in the structure of the combination. He has even the order and succession of topics generally and clearly, though not immovably, before him. Thus armed and prepared, he flings himself at once upon the sea of passion and sentiment around him, expecting to be sustained by its buoyancy, and its continual acting or (so to speak) heaving beneath him, while he makes way by his own exertions.

The ultimate construction therefore of his speech is the work of the moment. It will be objected that if it be the work of a moment, it must want much of the pace and beauty of a more artificial construction. I say this is an assumption which must not be yielded: it is an assumption that the mind with frigid abstraction of the closet, jaded in the search for ornament beyond nature, and in the diversification and adjusting of ornament to avoid shocking nature, has as much power as it has in the warmth and vigour of debate, in the impetus and momentum which the rapidity of debate can generate. More trim it undoubtedly has: but the true question to be decided is, whether the advantage of trim be greater than the disadvantages in respect of power, and in respect of easy road opened to the hearts of the hearers by their sympathy with the speaker.

For observe the rhetorical speaker, the reviewer I will call him, as it were says to his audience, here is the matter engendered in my mind by contemplation of such and such a subject: take it or leave it as you like: they may be in a state to take it—or in a state to leave it—and hence, surely, the fluctuating fortunes in Parliament of this class of speakers. Their addresses are framed in a monotony of temper making no allowances for the great rises and falls in the thermometer of feeling, and if the discrepancy be great, and the speaker loses in consequence all support from the sympathies of his audience, he has

as it were wings but no atmosphere to work them in, and he sinks like lead in the waters.

But the debater, so far as appearances correspond with realities in contradistinguishing him from the speaking reviewer, has a tie of fraternity with the mind of his audience, has a hold upon their feelings in the very outset, has a presumptive unity of sentiment with them which if he can preserve it constitutes like a talisman the secret cause of his power. He has heard what they have, has been in the same situation, under the same influences, and he expresses from his own mind the results of those influences, kindred to the simultaneous feelings which reside in theirs, in a degree proportioned to his possession of those general and comprehensive forms both of understanding and of emotion, by which great leaders of political parties are seen to touch such a multiplicity of chords in keys so various, as they traverse the ground of their subject, and draw from all a collectively harmonious response. Furthermore we can hardly estimate aright the peculiar character of British debating, unless we take into view its intimate connection with that system of party under which our political movements in this country are in so remarkable a degree carried on. Adding this element to the case, we shall see that the debater rises as it were *on behalf* of those among whom he sits. On behalf not only of the naked outlines of their views, not only of their dogmatical creed in politics, not only of what they were some time ago or of what upon the whole they commonly are, but with a far nicer fitness and assimilation, on behalf of their very their present selves, and of the mood of the moment, with its own peculiar shades of colouring which another instant may modify and a third destroy. He has heard what they have heard, he has felt upon it (ordinarily, and presumably) what they have felt; his voice becomes the exponent of that mass of active sentiment which pervades the breasts of a crowd, and he is wrought up to his highest efforts of power by the animating consciousness that he is as it were discharging for the time the functions of many minds by the machinery of his own, a conception which stimulates his own force, just as in the capacity of a member of Parliament a man feels that his opinion has acquired an adventitious weight from the fact that he in it represents and carries with him the authority (greater or smaller) of many besides himself.

Upon this basis of sympathy, actual to a great extent, the debater proceeds, and he strives both to act upon the mind of his hearers, and to receive impressions from it: to hold aloft over the strong and keen impulses of passion, the judicial powers of his mind, but preserving their pilotage and taking his direction accordingly, to take full advantage nevertheless of the favouring wind and tide.

A speaker of this class may for the sake of satisfying the more critical faculties of the audience, and not merely those of the cold understanding, or their passionate and boisterous impulses, prepare particular passages from which he wishes a consummate effect. But in so doing he does not necessarily depart from the principle of a debater. For he watches anxiously how far the sentiments of his audience accord with those of his own mind and at the time of such concord alone will he introduce them. I have said that in the fact of the similarity of their previous impressions, he has a stronger presumption of such unity, than the other class of speakers. But it is the unity of analogy rather than of identity. For clearly his mind must be assumed to be more deeply penetrated with his subject and the associations belonging to it, than the average of the minds around him. He can lead them in part, into his own intellectual conceptions: but in a far greater degree, into his own temper upon his subject: he must watch the moment when he has raised them up to that temper, and labour till it arrives—then let him apply his elaborate passage of declamation or of figure or of argument, to spirits thoroughly attuned to his own.

But it is this continuity of double and parallel regard to the subject matter and to the hearer, and of the effort to bring the first home to the last not only according to its general laws but under the shifting circumstances of the moment, and with the aid of every relief and change in voice, manner, action,

feature, style, *according* to the circumstances of the moment: that constitute the essentially distinguishing characteristics of the debater.

If we look back to ancient oratory, addressed as it was in more set forms for the most part to enormous audiences, we find that some of these means & appliances were necessarily unavailable. Take for example that which we call *manner*: and which for the present purpose I assume to be ἦθος [ethos] real or apparent, indicated and inferred through external channels, voice, physiognomy, attitude, action; now *all this* I apprehend we must exclude from the consideration of speeches delivered in the Pnyx or the Forum. It was impossible that such qualities could be appreciated by audiences of such magnitude.

Observe this is not an assumption that variety of voice and action were neglected: not at all: we know the very reverse: but I apprehend that they were used with regard to the subject matter exclusively: used as they would be used now by a man of the study when speaking: used as they would be predetermined to be used: but not used as the spontaneous results and most clear *indices* of ἦθος in the speaker: used upon a consideration how the subject should be handled: but not upon the additional consideration how it should be handled by such and such a particular person.

Accordingly we find that among the Romans, who were a grave people, not eminently susceptible or excitable, that much more violent action was used than among ourselves, who, sitting in Parliament, have probably more susceptibility than the tribes in the Forum. Cicero speaks of a person who did not even stamp with his foot, as a mark of peculiarly unimpassioned style. What should we think of this? None but our most phrensied speakers use such a method, & it would surely require very extraordinary circumstances to render it otherwise than jarring and unnatural among us. Now this I suppose to be because the Roman orators, not being debaters, and addressing an immense audience, were obliged to cast the law both of voice and action, in a larger, which was also a coarser, mould.

Who has not felt in speaking to a deaf person, upon a subject of continuous discourse, that his manner inevitably becomes coarse and the very reverse in every point of what is graceful? It is the result of the unnatural elevation and sustaining of the voice. The same would operate in the case of the ancient orators. The finer shades of intonation and delivery could not be applicable to Roman forensic elocution. For there is a certain connection, under those laws at least of association which regard the human mind, between comparative minuteness and the perfection of rounded grace. On which account the fineness of a woman's form cannot under the hand of any [but] the most accomplished artist, harmonise with the idea of a man. And on this account probably it is, that female figures when colossal produce an unfeminine and a disagreeable effect. The Flora at Naples, which is of great celebrity, may be cited as an instance?

The art therefore of debate is much more ethical, so far as the foregoing characteristics are conceived, in theory, than the opposite art of formal and comparatively abstract harangues. And the practice, as it appears to me, coincides with this view. Much more can be inferred of the man from the tone of his speaking, in the cases of course of the best speakers, among ourselves, than can be drawn from the remaining orations of antiquity. Yet in this comparison of written documents, we do not take into view the full character of the debater, but lose those external peculiarities which so characteristically distinguish him, and from which in particular we infer that debating is more ethical than the system of set harangues.

Here we fall upon an apparent paradox in the subject. How happens it that the man is so much to be displayed in his method of treating the matter, and that this is to give character and interest to the effort, when on the other hand it is notorious, that nothing is so offensive to the hearer, as what is termed *egoism* (not mere egotism,) in the speaker? From the one it would seem that he is to show himself as much as possible. From the other that he must repress and keep himself out of view to the uttermost of his power. I would suggest the

following as an explanation. What he has to keep out of view is, his volition: his absolutism: he must not rest any the minutest point of his case, on the mere fact of his own will & pleasure. Further, he must endeavour to get rid of all reflex action of the mind upon itself while he speaks: all distinct contemplation of himself at the time: he has to deal with these things, his theme and his audience and the reciprocal relations between them; and these are quite enough. But it will be said has he not certain duties & proprieties to observe that regard himself? He has: and they must be observed by the tact of a certain ἕξις [habit]; an instinct; but not by any deliberate & conscious process at the time. Not that it can be wholly avoided: but it should be discouraged, and it must be studiously suppressed from view.

In these senses he is to hide himself: but his affections, and even his passions, his fancy, and even his imagination, are to overlay and colour the whole treatment of his subject, while it receives form or figure from his understanding: and to all these is superadded the science of *delivery*. Thus the hearers are enabled to compare the subject matter as they view it in their own minds, with that particular manifestation of it which the speaker supplies: they compare the two and judge the ἦθος of the speaker, according to the manner in which as they conceive he adjusts both the physical and the mental effort that he makes, to the law of his subject.

There are other branches of this inquiry, which regard the results produced by public speaking on the hearers in the first place who are deliberative and about to arrive at a result: these are general hearers: and then through a written form, on readers in general. There are also a great variety of collateral questions which arise upon a view of the details: how far to aim at a demonstrative style: how to arrange the portions of a speech: how to mix reply to a particular view with a general exposition of the subject: how to mix recrimination and defence: how to use quotation: how and when to recapitulate: these are but a few among the points which the subject fairly brings to view.

But it has been dealt with only in respect of *the general idea of the* ἔργον [workmanship, business] of that particular class of public speakers whom we term a debater: and any additional points are simply introduced in illustration of that idea. A long experience alone can, I apprehend enable a man to frame any adequate set of general rules for a science of which the entire body is so 'immersed in matter,' to use the expression of Lord Bacon concerning Politics: and so dependent on a host of tempers, caprices, interests, passions, as various, as fluctuating, & as diversified as the images that people Milton's limbo, or as the colours of a kaleidoscope.

Ja. 27. 38.

COMMENTARIES

"HEAR, HEAR"

All heads are turned one way: and there is heard the sound which, on paper, is written, 'Hear, Hear'—or 'Cheers.' It is not, in fact, a cheer—that, I fancy, would be out of order: nor is it 'Hear, hear', but "Ear, 'ear' always. These two diminished syllables can express an astonishing range of emotion and meaning. There is the "Ear, 'ear', mild and encouraging, polite and patronizing. The "Ear, 'ear' ironical, which says 'Oh, really?' or 'Just what we expected!' and the "Ear, 'ear' accusing, which says, 'We told you so': and the murmured "Ear, 'ear' of respect for royalty or the dead. There is the good-humoured "Ear, 'ear' of surprise and delight at an unexpected jest or a new point admirably made. Then there are the concerted, the almost choral "Ear, 'ear's', the raging, the bitter, sometimes the almost animal "Ear, 'ear's, of party resentment or triumph: and these, now and then, are ugly to hear.—A. P. Herbert, *Independent Member*. (Methuen and Co. Ltd., London: 1950), pp. 149-150. Reprinted by permission.

AARON BURR'S FAREWELL ADDRESS

Gordon L. Thomas

AT the close of the eighteenth century, John Davis, an English "literary vagrant" who had journeyed to the United States in search of employment, wrote his impressions of the new country and its inhabitants. While in New York City, he entered this comment in his journal: "It was indeed universally acknowledged that no other State was so respectably represented as the State of New York, in the combined talents of Mr. Burr and Mr. King."[1] In perplexing contrast to this forthright statement is that made by Jabez Hammond a few years later when, writing *The History of Political Parties in the State of New York*, he made the observation that "neither in the legislature of this state nor in the senate of the United States, did Aaron Burr originate any great measure, nor can I find that he, at any time, distinguished himself in discussing any important questions raised by others."[2]

Here are two contemporaries of Aaron Burr who, having ample opportunity to make first-hand observations, arrived at almost diametrically opposite conclusions with regard to his political influence. Which observation is correct? A thorough study of the speaking career of Aaron Burr, third Vice-President of the United States, presumably would supply an answer to this curious paradox. Such a study should also give us an insight into the persuasive abilities of a man who, almost single-handed, captured the vote of New York City for the Democratic party, thereby assuring the election of Thomas Jefferson; a man who was generally acknowledged to wield considerable power, whether for good or for ill, over his fellow countrymen; a man who "in an era of giants . . . was of the elect."[3]

A complete resolution of the conflict or a final evaluation of Burr's persuasiveness is not possible because of serious gaps in the records pertaining to both the man and his times. In the first place, much of Burr's correspondence and personal papers was lost when the ship on which they were being returned to him by his daughter, Theodosia, foundered in a heavy storm. No trace of the ship, crew, or passengers was ever discovered. Second, except for some of his court-room speeches, notably in the conspiracy trial, no *verbatim* reports of his speeches are extant. Newspapers gave only sketchy and often second-hand accounts of most of the speeches of the day; even Congress itself had no official reporter until 1873. Third, much of Burr's speaking was done in small groups of individuals or with a single individual rather than in large groups. The political haranguing of this period—for example, in the election of 1800—and most of Burr's efforts to obtain support for his western

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[1] John Davis, *Travels of Four Years and a Half in the United States of America* (London, 1803), p. 24.

[2] Jabez D. Hammond, *The History of Political Parties in the State of New York* (Albany, 1842), p. 257.

[3] Nathan Schachner, *Aaron Burr* (New York, 1937), p. 516.

adventure were made in this manner.

Since a *complete* rhetorical analysis of the public speaking of Aaron Burr is difficult, if not impossible, a study of one of his speeches may throw some light on the man and his speaking abilities. We may thus gain a little more insight into Burr as a speaker and understand the conflict among his contemporaries concerning his proficiency.

The speech chosen—his Farewell Address to the Senate on March 2, 1805—was selected, first, because a more comprehensive report and analysis of this speech than of any other given by Burr are available, and, second, because this speech is considered by many an outstanding performance. Schachner, one of Burr's biographers, has called it "a great speech, the greatest [the Senate] had ever heard."[4]

Thus, in an effort to recreate the scene, to bring the speech to life again, this study will look first at the man himself, then at the audience and setting, then at the speech and its presentation, and finally at its immediate and long-range effects.

The Man

Aaron Burr was born on February 6, 1756, in Newark, New Jersey. His father was Aaron Burr, eminent minister and second president of Princeton University. His mother was Esther Edwards Burr, daughter of the even more eminent minister, Jonathan Edwards, third president of Princeton.

Of this distinguished ancestry, one of Burr's biographers remarks: "It would be difficult, in that early period of American history, to discover another whose lineage . . . was as proudly intellectual, as earnestly Godfearing, as solid and substantial in the things of the world, as that of Aaron Burr."[5] However, since his father, mother, and maternal grandfather were all to die by the time he was two years of age, the influence of these persons on young Burr must have been very slight.

Educated at Princeton University, where he received considerable training in rhetoric and public speaking, Burr tasted theology for a few months and, finding it unpalatable, finally selected law as his intended profession. His studies were interrupted by the Revolutionary War, in which he rose to the rank of colonel. After the war he completed his law studies and began to practice in New York City.

Just two years later, Burr was elected to the New York State Assembly. When Philip Schuyler's term in the United States Senate expired in 1791, Burr was elected by the New York legislature to take his place. Although the available evidence does not confirm his view, Alexander Hamilton, Schuyler's son-in-law, was firmly convinced that Burr himself deposed the ex-Senator by intrigue and subterfuge. Apparently Hamilton never forgave his professional and political rival for this supposed injury.

After his term as Senator, Burr returned to the New York Assembly. In the presidential election of 1800 he received the same number of electoral votes as Jefferson; this tie forced the contest into the House of Representatives where, after six days and thirty-six ballots, Jefferson was elected President and Burr Vice-President. In this latter capacity, Burr's primary responsibility was to preside over the Senate. In 1805, one year before his retirement from this position, his duel with Alexander Hamilton produced violent repercus-

[4] *Ibid.*, p. 267.

[5] *Ibid.*, p. 1.

sions that terminated his political career and effectively blocked his ambitions.[6]

The Audience and the Setting

By March, 1805, Jefferson had completed a highly successful administration. The Bashaw of Tripoli had been brought to terms by the American navy under Commodore Preble; the Louisiana Purchase had doubled the size of the land area of the United States; and Jefferson himself had been re-elected decisively over his opponent, C. C. Pinckney. Burr, on the other hand, had been quietly dropped by his own party, and George Clinton was the Vice-President-elect. The Democrats were firmly in power; only the New England states gave active support to the Federalist party.

This dominance of the Jeffersonians was clearly mirrored in the Senate of the Eighth Congress: of the thirty-four members, twenty-five were Democrats and only nine were Federalists. If any one of these men were to be selected at random, his age would probably be about 45, he would be a lawyer, and more likely than not, he would have served in the Revolutionary War.[7] The group included a number of men who had already gained considerable eminence—John Quincy Adams, Timothy Pickering, Abraham Baldwin, Dr. Samuel Mitchill, and John Breckinridge. This same body had recently sat as a court of impeachment in the case of Supreme Court Justice Chase and had acquitted him on all counts, although previously it had found Justice John Pickering guilty, not because of any high crimes and misdemeanors on his part but because he was insane at the time and obviously incompetent to fulfill his official responsibilities.

These were the men who composed Burr's audience. They had mixed feelings toward the man who presided over them. The Federalists, by and large, were bitter toward the Vice-President and looked upon him as a common murderer, who, less than a year before, had killed the leader and highly revered spokesman of their party. Their political strength and influence already waning, they felt deeply the loss of this statesman. Senator Plumer of New Hampshire spoke for the group when he remarked on November 7, 1804: "Mr. Burr . . . took his seat in the Senate the very first day of the session. . . . What a humiliating circumstance that a man Who for months has fled from justice—& who by the legal authorities is now accused of murder, should preside over the first branch of the national Legislature! I have avoided him—his presence to me is odious—I have merely bowed and spoken to him—Federalists appear to despise, neglect & abhor him."[8]

Even Burr's own party was somewhat divided in its attitude toward its fellow-member. The followers of Jefferson—the "Virginia faction"—had until recently been opposed to him, and Jefferson himself had communicated with his Vice-President only twice in all their years in office together—and then only about trivial matters. The Virginia group, apprehensive of Burr's political power, had

[6] Because we are concerned here with Burr as he appeared in 1805, Burr's biography is not carried beyond that time. Such biographies as Schachner, *Aaron Burr*, and Wandell and Minnigerode, *Aaron Burr*, supply an excellent account of Burr's subsequent career, including his part in the famous "conspiracy," his voluntary exile to Europe, and his resumption of the practice of law in New York City. Burr died September 14, 1836.

[7] This summary was obtained from biographical sketches appearing in *Biographical Directory of the American Congress 1774-1949*. James L. Harrison, Compiler (Washington: U. S. Government Printing Office, 1950).

[8] William Plumer, *Memorandum of Proceedings in the United States Senate, 1803-1807* (New York, 1923), p. 185.

been highly critical of his unofficial alliance with the Federalists in the recent New York gubernatorial election. Lately, however, they had begun to look upon him more favorably. After all, he was to preside over the impeachment trial of Federalist Justice Chase—and the presiding officer wielded much power in his prerogative of admitting or rejecting items of evidence and of ruling on points of law.

Perhaps with this in mind, eleven Democratic Senators, in the last months of Burr's term, had petitioned Governor Bloomfield of New Jersey to have the murder indictment against Burr quashed. In addition, as Plumer duly noted in his journal: "Mr. Jefferson had shewn more attention and invited Mr. Burr oftener to his house within this three weeks than ever he did in the course of the same time before."[9]

For almost the first time in his political career, Burr was given some of the "spoils of victory." His stepson, his brother-in-law, and one of his closest friends, General Wilkinson, received political appointments.[10]

Burr had ruled over the Senate with an iron hand, insisting upon discipline and decorum. The Senate had resented interference with their easy ways; and when the Vice-President had reprimanded a few for eating cake and fruit while business was being conducted, Senator Plumer fumed, "Really, Master Burr, you need a ferule, or birch, to enforce your lectures on polite behavior."[11]

Yet, at the conclusion of the Chase trial, this same critic was forced to admit that "Mr. Burr has certainly, on the whole, done himself, the Senate & the nation honor by the dignified manner in which he has presided over this high & numerous Court."[12] The Washington *Federalist* stated that "he conducted with the dignity and impartiality of an angel but with the rigor of a devil."[13] Senator Mitchill of New York, a Democrat, commented, "Burr is one of the best presiding officers that ever presided over a deliberative assembly."[14]

The room in which these men deliberated and Aaron Burr presided had only a few days before been hung with red and green drapes; the benches had been covered with crimson cloth and the boxes with blue. All this—in the manner of the House of Lords for the trial of Warren Hastings—had been done under Burr's direction for the Chase trial. But now, with the decorations taken away, the hall had resumed its normal appearance.

The Senate chamber, situated in the northeast corner of the north wing of the Capitol, was a semi-circular room about 46 by 86 feet. Occupying, at that time, the basement and first floor of the building, it ran to a height of about 40 feet.[15]

"It was," Glenn Brown, a Capitol historian, wrote, "a room of dignity and refinement, consisting of an arcade encircling the Senate seats on the ground floor. . . . On this arcade rested the gallery. The front of the gallery was treated as a semi-elliptical . . . colonnade of ancient Ionic columns, sixteen in number, surmounted by an appropriate classical entablature."[16]

On the walls hung the portraits of Louis XVI of France and Marie Antoinette. These had been presented to

[9] *Ibid.*, p. 203.
[10] Schachner, *op. cit.*, p. 263.
[11] Plumer, *op. cit.*, p. 285.
[12] *Ibid.*, p. 310.
[13] Matthew L. Davis, *Memoirs of Aaron Burr*, II (New York, 1837), p. 360.
[14] As quoted in Samuel H. Wandell and Meade Minnigerode, *Aaron Burr* (New York, 1925), p. 323.
[15] Glenn Brown, *History of the United States Capitol*, (Washington, 1900), I, p. 130.
[16] *Ibid.*, p. 27

the Continental Congress in 1783 by the King and had been formally accepted the following year with the assurance that they would be hung in the "council chamber."[17]

The room was heated by several fireplaces which, in very cold weather, were completely inadequate; in such times most of the Senators were forced to abandon the chamber and gather temporarily in the adjoining lobby.

The Speech and Delivery

Turning our attention from the audience and the setting, let us look for a moment at the speaker himself.

Aaron Burr—short, straight, impeccably dressed—had, to use his own words, a "bald head, pale hatchet visage, harsh countenance."[18] To his second wife, he had "a martial appearance and his . . . form was a combined model of Mars and Apollo."[19] His outstanding physical characteristic was his eyes which, "bright, black and piercing," seemed to fascinate and hold those with whom he talked. They had been called "terrible eyes" by one feminine onlooker, "persuasive" by another.

This was the man who stood before the Senate and began his speech in a quiet, dignified manner. Burr's underlying purpose in his address[20] appears to have been an attempt to vindicate his manner of presiding over the Senate and perhaps to reestablish his position as a capable and competent individual whose primary consideration was the well-being of his colleagues and the welfare of his country. His more obvious purpose was, Adams reported, to recapitulate "the principles by which his conduct in the chair had been governed."[21] He presented these principles in a simple topical order with almost no introductory remarks and with a comparatively short, highly personal conclusion.

After making reference to one or two rules of order that he thought should be changed, the Vice-President, without the appearance of conceit, said that he could not remember any decision he had made while presiding that he would alter. He, realized that he had made errors but he had not made explanations for his decisions "because a moment of irritation is not a moment for explanation."[22] For his own part, he had no complaints; indeed, if any injury had been done him, he had forgotten it.

Burr returned to the question of fairness in his conduct of the Senate business. He warned the Senators that promptness in making a decision does not necessarily mean precipitateness, that the errors he had made were the result of interpretation and not of caprice. He pointed out that in the conduct of business he had known no party, no cause, no friend; that he had always tried to be fair and impartial.

After thanking the Senators for their support and respect during his term of office, he urged them not to dispose of the rules and decorum he had endeavored to establish, even though the ignorant look upon such matters as unnecessary and trivial. Burr then warned the Senators that law, liberty, and the Constitution must be preserved; if these were ever threatened by dem-

[17] W. B. Bryan, *History of the National Capital,* (New York, 1941), I, *passim.*

[18] Matthew L. Davis, *op. cit.,* II, p. 189.

[19] William Cary Duncan, *The Amazing Madame Jumel* (New York, 1935), p. 246.

[20] Since the Senate was in executive session when the Vice-President spoke, the chamber had been cleared of both spectators and reporters. Thus no *verbatim* account of the speech is extant. Three unofficial reports of the speech do exist, however: a compilation from several sources, which appeared in the Washington *Federalist;* an account similar in content if not in language written by Senator John Quincy Adams; and a short précis of the speech by Senator Plumer of New Hampshire.

[21] John Quincy Adams, *Memoirs* (Philadelphia, 1874), p. 365.

[22] As quoted in Gales and Seaton, eds., *Annals of Congress* (Washington, 1849), XIV, p. 71.

agoguery, final resistance would be made on the floor of the Senate. He concluded with a statement expressing his regrets at their parting and with prayers and wishes for the well being of the Senate.

His speech consisted of a series of loosely connected logical arguments, each composed of a proposition followed by one or two reasons in support. On this foundation was built a strong superstructure of ethical and emotional appeals. While he spoke, Aaron Burr was perhaps fully aware of the mixture of hatred, fear, and distrust, both on the part of his political opponents and even of members of his own party. Perhaps he was conscious of many efforts of the members of his audience to thwart his strong political ambitions. Whether he entertained such feelings we have no way of knowing, but certainly the personal and emotional overtones of his speech could have reduced considerably the animus toward him.

The speech contained many references that would tend to establish Burr as a man of intelligence, competence, and good will. He maintained that, although he might have made errors in his decisions, he had attempted to be fair and just. Despite hostility toward him by some members, both in and out of the Senate, he disclaimed any knowledge of injuries done to him. On the contrary, he said, the Senators had been most cooperative and helpful.

Burr's primary emotional appeal was to friendship or to what Aristotle calls "love." He admitted his own faults, yet found no failing in those around him. He expressed fear for the dignity and well-being of the members of the Senate, yet seemed to ignore his own precarious position. He praised the Senators for the excellence of their efforts, yet assumed little credit for a task generally conceded to be well done.

This somewhat deprecatory attitude forced the Washington *Federalist* to admit that the Vice-President's manner had "nothing of that whining adulation [or] canting, hypocritical complaints of want of talents." It added that he did not try to give "assurance of his endeavors to please them," nor did he express "hopes of their favor."[23]

Burr's style was concise and unadorned. Nowhere in any of his known speeches did he use a single literary allusion nor, with but a few exceptions, did he make use of figures of speech. His most obvious stylistic device was the epigrammatic statement: "To be prompt is not to be precipitate,"[24] and again, "Error often is to be preferred to indecision."[25] Matthew Davis, his official biographer, remarked that "his speeches, generally, were argumentative, short, and pithy. No flights of fancy, no metaphors, no parade of impassioned sentences, are to be found in them."[26] In comparing Marshall and Burr, Beveridge notes that the latter never "employed imagery or used any kind of rhetorical display."[27]

His simplicity of diction perhaps resulted partly from his legal training and partly from his education. In an essay on style written at Princeton, Burr had expressed his dislike of "swelling words" and "pompous epithets," and had continued: "There never was a ready speaker whose language was not generally plain and simple; for it is absolutely impossible to carry the laboured ornaments of language . . . into extempore discourses. . . . A simple style, like simple food, preserves the appetite. But a pro-

[23] As quoted in Isaac Jenkinson, *Aaron Burr* (Richmond, Ind., 1902), p. 165.
[24] As quoted in Plumer, *op. cit.*, p. 312.
[25] *Loc. cit.*
[26] Matthew L. Davis, *op. cit.*, I, p. 406.
[27] Albert J. Beveridge, *The Life of John Marshall* (Boston and New York, 1919), III, pp. 371-372.

fusion of ornament, like a profusion of sweets, palls the appetite and becomes disgusting."[28]

Only in the latter part of his speech did Burr use emotive language, and even here it was in keeping with his subject matter and was comparatively restrained. The Senate, he remarked, was "a sanctuary; a citadel of law, of order and of liberty . . . and if the Constitution be destined ever to perish by the sacrilegious hands of the demagogue or the usurper, which God avert, its expiring agonies will be witnessed on this floor."[29]

Following his consistent practice in speech-making, Burr had made little preparation for this speech and delivered it without notes or manuscript. Writing to his daughter ten days after his withdrawal from the Senate, he said: "There was nothing written or prepared, except that it had been some days on my mind to say something. It was the solemnity, the anxiety, the expectation, and the interest which I saw strongly painted in the countenances of the auditors, that inspired whatever was said."[30]

Burr's general manner of presentation was appropriate to his easy, informal method of preparation. In a first-hand account Matthew Davis reported that "his manner of speaking was anything but declamatory, and more resembled an elevated tone of conversation, by which a man, without any seeming intention, pours his ideas in measured and beautiful language into the minds of some small select circle."[31] He was "never loud, vehement, or impassioned. . . . His enunciation was slow, distinct, and emphatic; perhaps too emphatic. . . . He spoke with great apparent ease, but could not be called fluent, although he never appeared at a loss for words."[32]

In general, Burr's appearance, his poise and self-confidence, his quiet, restrained manner of speaking did much to capture the attention of his listeners and to create respect for his ability as a speaker. Even his harshest critics admitted the power of Burr's physical appearance and manner in influencing his audiences, although some of his detractors, in the face of a complete lack of evidence on the point, doubted his sincerity. For instance, Frederick Scott Oliver, biographer of Alexander Hamilton, drew these conclusions: "Aaron Burr, with all his great and admirable qualities, was in fact a sham. . . . His manner and his pose were magnificent. . . . But we have the feeling all the time that he was acting; that in public affairs his eye was fixed upon the pit and the stalls, or, at any rate, upon the critics, rather than upon the object."[33]

The facts concerning the farewell speech do not support this view. Neither the words Burr spoke nor the manner of speaking gave any hint of histrionics or insincerity. Burr's presentation was completely adequate to the subject, to the audience, and to the occasion.

The Response

The response to any speech can be measured in two ways: the immediate response reflected by the actions and comments of the persons present during the speech; and the delayed response as measured by the actions and comments of those who received only a "second-hand" account through such media as conversation, letters, and newspapers.

[28] As quoted in Matthew L. Davis, *op. cit.*, I, p. 29.
[29] As quoted in Plumer, *op. cit.*, p. 312.
[30] Matthew L. Davis, *op. cit.*, II, p. 360.
[31] *Ibid.*, p. 23.
[32] *Ibid.*, p. 21.
[33] Frederick Scott Oliver, *Alexander Hamilton: An Essay on American Union* (New York, 1906), p. 416.

No evidence has been brought forth to show that any of the listeners were hostile or even neutral toward Burr's performance. Indeed, all responses reported seem to have been favorable, although individuals were affected to varying degrees.

The Washington *Federalist*, although one of Burr's most scathing critics, wrote that the "whole Senate were in tears, and so unmanned that it was half an hour before they could recover themselves sufficiently to come to order, and choose a vice-president pro tem."[34] Senator Mitchill, who also leaned toward the Federalist opinion, commented:

> There was a solemn and a silent weeping for perhaps five minutes.
>
> For my own part, I never experienced anything of the kind so affecting me as this parting scene of the Vice President from the Senate in which he had sat for six years as a Senator and four years as a presiding officer. My colleague, General Smith, stout and manly as he is, wept as profusely as I did. He laid his head upon his table and did not recover from his emotion for a quarter of an hour more. And for myself, though it is more than three hours since Burr went away, I have scarcely recovered my habitual calmness. Several gentlemen came up to me to talk about this extraordinary scene, but I was obliged to turn away and decline all conversation.[35]

On the other hand, John Quincy Adams, although conceding that "many of the members appeared deeply affected," related that only "two of them, Mr. Wright and Mr. Smith, of New York, were moved to tears." Senator Plumer spoke of "several" who "shed tears very plentifully."[36] The Federalist *New York Herald*, commenting on a letter written to the *Citizen* in which the speech was said to be "so pathetic as to draw tears from some of the Senators," added bitingly, "Stephen Rowe Bradley [of Vermont] I presume—he is a very tender hearted man; he has a heart something like Guava Jelly."[37]

Irrespective of the degree to which the various Senators were moved by Burr's speech, the Senate, on resuming business, unanimously passed a resolution thanking the Vice-President for his "impartiality, dignity, and ability" and giving "entire approbation of his conduct in discharge of arduous and important duties assigned him."[38]

The expressed reactions to the speech after its presentation—whether from Democrat or Federalist sources—were, with few exceptions, highly favorable. Senator Mitchill called it one of the most affecting scenes of his life, and Plumer remarked that the "address was very correct and elegant and the sentiments very just."[39] The *New-York Chronicle* for March 13, 1805, carried a letter "exalting . . . Burr's leave-taking speech in very high terms."[40] The *Federalist* reports that it was considered to be the "most dignified, sublime, and impressive [speech] that ever was uttered; and the effect which it produced justifies these epithets."

It then continued: "One [Senator] said he wished that the tradition might be preserved as one of the most extraordinary events he had ever witnessed. Another Senator being asked, on the day following . . . how long . . . Burr was speaking . . . said he could form no idea; it might have been an hour, and it might have been a moment; but when he came to his senses, he seemed to have awakened as from a kind of trance."[41]

The *New York Herald* was dubious.

[34] As quoted in Jenkinson, *op. cit.*, p. 165.
[35] "Dr. Mitchill's Letters from Washington: 1801-1813," *Harper's Monthly Magazine*, LVIII (April 1879), 749-750.
[36] Plumer, *op. cit.*, p. 313.
[37] *New York Herald*, No. 334 (March 13, 1805).
[38] Jenkinson, *op. cit.*, p. 166.
[39] Plumer, *op. cit.*, p. 312.
[40] Quoted in *New York Herald*, *op. cit.*
[41] Jenkinson, *op. cit.*, p. 166.

On March 23 an editorial came to the extraordinary conclusion that the Washington *Federalist* had printed "a sort of ironical report of Mr. Burr's last speech to the Senate, evidently intended, whether deservedly or not we cannot pretend to say, as a *hoax* as it is termed. Mr. Burr's paper here however yesterday dealt it out again to its readers as a real panegyric."[42]

John Randolph wrote to his friend, Joseph Nicholson, also a member of the House of Representatives, about the "vehement puff of B[urr]" which, he felt, had overstepped the modesty of nature. He remarked that, although he had been in Washington at the time, he "had heard nothing of the miraculous effects of his valedictory."[43]

But if Randolph was ignorant of its effect, the general public soon learned about the speech and, in many instances, about the surrounding circumstances. The text of the address, for example, was reprinted, often imperfectly, in many eastern Federalist and Democrat papers and also in some English and Continental papers. Months later it was read by frontiersmen in the West; and when Burr began what is now called "the western conspiracy," he was received with parades, banquets, and wild acclaim. Here was the man who not only had defended his honor by dueling with Hamilton—and killing his opponent—but had been able to wield in a single speech considerable power "over the great men in Washington."

Evaluation

Almost 150 years have passed since Aaron Burr gave his parting speech in the Senate chamber. In that time, a few judgments have been made as to its merit and effectiveness. We have already noted that Schachner considered it "a great speech." Thomas Hart Benton, for thirty years Senator from Missouri, said that "a more beautiful or more patriotic address was never delivered."[44] Johnston Kerkhoff, author of *Aaron Burr: A Romantic Biography*, felt, on the other hand, that it was "not an impressive speech."[45] Aside from these brief comments, there is almost complete silence on the worth of Burr's farewell to the Senate.

What is the explanation for this neglect by biographers and by rhetorical critics of a speech which had such profound effect upon the immediate audience? Several reasons can be advanced. One is that Burr, in popular opinion at least, is considered a renegade and a traitor; and rhetorical criticism, influenced by Quintilian's precept that a good speaker is a good man, has universally shunned the crack-pot and the charlatan. In the second place, the appeal of any speech to later generations lies largely in the timelessness of its theme. By and large, the speeches which have survived in the literature of public address are those which deal with broad, timeless subjects. On the other hand, courtroom speeches and occasional addresses, such as Aaron Burr's Farewell Address, have narrowly limited subject matter and have little interest beyond the time and place of their presentation. If they do survive, it is because they are of interest not only to the audience then present but to posterity as well.

Finally, part of the effectiveness of this speech lay in the character of the speaker and in the circumstances sur-

[42] *New York Herald*, No. 337 (March 23, 1805).

[43] As quoted in Henry Adams, *John Randolph* (Boston and New York, 1899), pp. 154-155.

[44] Thomas Hart Benton, *Abridgment of the Debates of Congress*, (New York, 1857), III, p. 170.

[45] Johnston D. Kerkhoff, *Aaron Burr: A Romantic Biography* (New York, 1931), p. 94.

rounding the presentation as well as in the composition of the speech and the ideas it contained. Burr, as we have seen, skillfully blended logical, personal, and emotional appeals into an impelling and effective message. But above and beyond that, Burr was a thwarted, financially and politically ruined man, "whose career was done, who knew it and yet carried himself superbly."[46]

As Schachner puts it, "The magic of the occasion, the impressiveness of that short, erect figure, the grandeur of his bearing, the simplicity of his voice, too deep for tears, the knowledge that a glamorous, talented man was about to pass from the stage he had occupied so long—these were the things that blurred Senatorial eyes, and confused them into speechless emotion."[47]

A final judgment cannot be made as to whether the Farewell Address is representative of Burr's speaking ability or as to whether Burr was, in general, an effective speaker. If it is representative, one cannot escape the conclusion that Burr was an able if not a brilliant speaker. The existing evidence about other occasions and speeches lends credence to this view; it does not support Hammond's judgment that Burr was an ineffective speaker and that he never made a court room speech that could be "called, with propriety, an argument."

But even though the effectiveness of the speech and the speaker on this occasion must be conceded, one must also admit that Burr failed to capitalize on his speaking ability or upon the mood he created among his colleagues in the legislature on his last appearance. Instead he chose to become involved in intrigue and conspiracy, which even yet have not been satisfactorily explained. In the words of Albert Beveridge, "from the moment he left the Capital, Aaron Burr marched steadily toward his doom."[48]

[46] *Ibid.*, p. 95.
[47] Schachner, *op. cit.*, p. 267.
[48] Beveridge, *op. cit.*, pp. 274-275.

COMMENTARIES

STYLE

. . . "The style is the man," said Buffon. Only we must remember that the man is not something invariable. He is capable of improvement. He is something different when he is filled with knowledge and affection and enthusiasm, from what he was in his first emptiness . . . style is capable of indefinite cultivation . . . its main cultivation must come through cultivation of the man; not by mere critical discipline of language, which at the best can only produce correctness, but by lifting the whole man to a more generous and exalted life, which is the only thing that can make a style truly noble. . . . He who aspires to the strength of truth and character will be a stronger man than he who tries to prevail by the finish and the completeness of his language.—Phillips Brooks, *Lectures on Preaching*, Lecture V, "The Making of the Sermon."

HARRY EMERSON FOSDICK: PARAGON AND PARADOX

Roy C. McCall

MOST of the literature of rhetorical theory has been written by men who were not great speakers; and most great orators have not contributed directly to the theory of rhetoric, although they have often left scattered comments that throw some light on their conception of spoken discourse. Research workers in rhetoric have thus moved in two directions: to the study of rhetorical theory as such, and to an examination of selected speeches and their effect upon audiences. A great speech seldom has been studied in the light of the art principles by which it was created, partly because a great speech usually develops out of a crisis in human affairs, and partly because many of the most effective speakers in history achieved their results without either professing or applying anything resembling a complete theory of rhetoric.

This hiatus presents a special problem to the research worker. He is denied a distinctive link in the chain of criticism unless he can bring artist, product, and method together so as to view them as a totality in a sequence of causal relations. He must often be content with studying the printed remains of once live speeches and then piecing together such fragments as can be found of the "theory of discourse" by which the speaker was guided. Such a method has little to recommend it except that history has had time to pass judgment on whether the speaker was effective in his hour.

A desire to avoid the vacuum between creator and creation in the sphere of rhetorical criticism prompted the selection of a subject who met the standard requirements as well as provided the special conditions already mentioned. Harry Emerson Fosdick's life has already become a recognized part of a period of history which presumably affords a fair perspective, and he is still living in such vigor as to be able to report reliably on the method he employed.

For more than twenty years Fosdick was "the most important popular figure in the Protestant pulpit,"[1] and occupied "in New York . . . something of the position that Henry Ward Beecher occupied in Brooklyn"[2] a generation earlier. In the judgment of some he did in his day "more than any other contemporary Christian leader to rebuild the foundations of piety and spiritual assurance in the lives of educated youths."[3]

The specific circumstance that permits an evaluation of Fosdick's work and a

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[1] Charles C. Morrison, editorial in *The Christian Century*, LII (November 20, 1935), 1480. "One of the most popular and distinguished clergymen of America," *American Magazine*, XCVII (January 1924), 32.

[2] *Current Opinion*, LXVII (December 1924), 756.

[3] *The Christian Century*, *loc. cit.* "Until some new figure of comparable stature arises, the historian of the American pulpit will have to say that the three names which 'outshine myriads though bright,' are those of Henry Ward Beecher, Phillips Brooks, and Harry Emerson Fosdick." Editorial in *The Christian Century*, LXII (June 20, 1945), 725.

corroboration of individual contemporary judgments that his spoken and written words influenced the culture of his time is his recognized leadership of a movement in religious reform—at least of theological revolt, or of philosophical metamorphosis—namely, the advance from "fundamentalism" to "modernism" and beyond. He ". . . fought valiantly for the right of science to explain the world in terms of evolutionary process, for the right of scholars to trace the origins of the books of the Bible to concrete situations in history. . . ."[4] Just how much influence Fosdick had in this transformation of religious outlook cannot be measured; but the transition clearly did occur, and Fosdick was the most publicized exponent of the change as well as the speaker with the largest listening and reading audience. The controversy that developed out of and around Fosdick's sermon "Shall the Fundamentalists Win?" stirred a nation-wide controversy and placed the personality of Fosdick and his ideas at the center. His radio broadcasts, begun with one station in 1926, soon became the major attraction of National Vespers, a program initiated in 1927 and eventually carried nation-wide every Sunday by N.B.C. In 1936 a mimeographed service made his vesper sermons available by mail to all who requested them; and until necessity forced retrenchment during the war, his vesper hour was carried by short-wave radio broadcast to England, Africa, New Zealand, and Australia.[5] Sermons, lectures, and essays, bound into books, sold in excess of a million copies during the twenties.[6] His radio audiences, constituting millions of listeners weekly for approximately two decades, together with his extensive reading audience, implies an influence through the medium of rhetoric which allows the conclusion that Fosdick's speeches were works of art deserving of recognition as such. For the present purpose, however, the pertinent question is: What are the relationships between the artist and his conscious art processes, and the art product?

Significant as a first natural point of consideration is the discovery that Fosdick's rhetorical theory was almost completely of his own making, fashioned out of his daily experiences, his naturally logical mind, good sense, good taste, and intuition for basic principles and inexorable law. The remarkable symmetry of his designs, the well-planned psychological appeals, the well-established and generally accepted techniques—as well as the thoroughness with which Fosdick investigated any subject he wished to know about—would suggest that he was steeped in the classical concepts of spoken discourse, and that he had followed the development of rhetorical theory through the homiletic and lay traditions to the present. As a matter of fact, however, a morning's interview[7] revealed that he had read what the ancients thought about nearly everything—except rhetoric. As for virtually all the English authorities, he said, "I never heard of them." He required his students in seminary to read certain pages from Phillips' *Effective Speaking*, because he thought what Phillips said "made sense."[8] So little dependence on rhetorical theory is remarkable, first, because it seems contradictory both to his hungrily inquisitive nature and to his consistently systematic attack upon most problems of life, and,

[4] *The Christian Century*, *loc. cit.*

[5] Information provided by Mrs. Dorothy Noyes, for twenty-three years Dr. Fosdick's secretary.

[6] *Current Biography* (New York: The H. W. Wilson Company, 1940), p. 309.

[7] Dr. Fosdick granted the writer the privilege of a whole morning's uninterrupted interview in his Mouse Island, Maine, study on August 5, 1950—Referred to hereafter as *Interview*.

[8] Interview.

second, because it exemplifies both the attitude and the procedure of business and professional men in general, and in particular those whose occupations require them to be public speakers. Many who most earnestly desire to speak well assume that skill in speaking is the result of certain inborn traits, or of naturally clear thinking, or of numerous other causes; but few recognize that spoken discourse is an art form with a long history, that its working principles are a matter of record, and that those who wish to become artists in speaking can refer to a substantial body of rhetorical theory. Teachers, whose daily work is essentially a form of public speaking, do not elect and are not usually required to study the art of speaking. Theological seminaries require intensive study of theology but relatively little and sometimes none of homiletics. Sermons are expected to spring full grown from the head of Zeus!

The second lesson from the life of Fosdick seems clearly to be that his failure to seek guidance from respectable rhetoricians is attributable to the same cause that has led many sensible persons to assume that no respectable guidance exists, namely, inoculation through elocution. His speech training in high school and college, although intensive in practice, was nonetheless almost exclusively in the mechanics of delivery. Brought up in the tradition of elocution, he "mowed 'em down" with recitation during his grammar school days—though in his second experience he forgot his "piece" and gave up; he was elected president of his debating society in high school but was too overcome with fear and embarrassment to express his thanks for the honor; and in college, where "old-fashioned oratory still held sway," he was "drilled for four years on gesture and inflection," practiced "breathing for power!" and "won every first" in his course. In later years he "completely abandoned the theory of elocution, never studied effects of oral delivery in advance," and held to the ideal of "animated conversation" as the best mode of delivery. Although early in his preaching career he sought help from the husband of his church organist, and through singing exercises gradually worked some huskiness out of his voice, he never "wished to put on a show," hated tricks and tear-jerking, "always wanted to talk sense in the pulpit," and looked upon preaching "not as just a speech on Sunday, not just a topical address, but a message to people who needed it." Thus when Whately's "inductive" plan of organization and Monroe's "motivated sequence" were explained to him, he shook his head dubiously and averred that these concepts of composition sounded "awfully academic." "While books have profoundly influenced me," he declared, "the influence of two kinds of books has been minor: books about preaching, and sermons."[9]

This shift from schoolboy elocution, mechanics, tricks and show, to consuming conviction, mission and message, and mature preaching was a gradual but steady change and parallels in him as an individual guided by intuition, taste, and good sense what teachers of speech have evolved as their philosophy of pedagogy through the study of modern psychology. That is, Fosdick as an individual evolved through a combination of practice and innate good sense essentially the same philosophy of public speaking that educators as a group have evolved through systematic study—and he is not the first great public speaker to do so. His particular pattern of experience in reaching his conclusions,

[9] Interview.

however, is unique and is also further confirmation of prevailing tenets.

The most significant element in Fosdick's theory and practice of public address is his emphasis on the audience, not only as the focal point of all preaching but also as the main determinant of method in both composition and delivery. He reports that in his early experiences at Montclair, New Jersey, he had great difficulty with himself: "I can recall many hours of complete despair about myself. I didn't know a thing about preaching when I went to Montclair. I really don't know how I got away with it."[10]

In his autobiography Fosdick further described his problem:

> My greater difficulty during my years at Montclair was not with others, but with myself. Doubtless part of the trouble was due to my still unsteady nerves, but much of it was still downright ignorance of how to tackle the preparation of a sermon. What saved me, I suspect, was the fact that I had been trained to stand up and talk in public, so that, however little I had to say, I could at least say it. In those first years I made it a matter of profound pride —which I now deprecate—never to take a scrap of paper into the pulpit, but to preach entirely without notes. While my sermons were therefore immature, often violating the primary canons of homiletics, they were at least not formal, pedantic and stereotyped, but direct talks.[11]

During this period two occurrences combined to awaken him to the audience factor in successful preaching and to fix his conviction concerning its relation to rhetorical technique. The first of these was his successful counseling of a man in dire difficulty. At approximately the time a year's intensive work had revealed to him "what could be done with an individual when you sat down with him and brought to bear upon him the resources of the Christian Gospel,"[12] one of his sermons, as he says, unexpectedly "caught fire":

> Probably my memory exaggerates the precise occasion when improvement began. One Sunday morning, quite unexpectedly, in the midst of my sermon, the idea I was dealing with caught fire. I had a flaming few minutes when I could feel the congregation's kindling response. I am sure they were as much surprised as I was. I had never preached like that before, and I went home sure that preaching could mean that kind of moving and effective communication of truth.[13]

From this point forward his first concern and constant guide were "clairvoyance as to what is going on in John Doe"; and out of this concept developed his philosophy of "personal counseling on a group scale," or the "project method" of preaching, intended always to "work a miracle on some individual in the congregation." That is, every sermon from that time on was conceived as a project in counseling the members of his congregation in terms of their personal needs. This method finds its expression in the introductory portion of every sermon. Fosdick wanted his listeners always to say to themselves, not only at the end of the introduction, but also throughout the sermon, "He's bowling down my alley."[14] This desire, which remained the strongest guiding force in his preaching to the end of his active ministry, has been described by Fosdick himself:

> Every sermon should have for its main business the solving of some problem—a vital, important problem, puzzling minds, burdening consciences, distracting lives—and any sermon which thus does tackle a real problem, throw even a little light on it, and help some individuals practically to find their way through it can not be altogether uninteresting.
>
> This endeavor to help people to solve their spiritual problems is a sermon's only justifiable

[10] Interview.

[11] Autobiography. An unpublished manuscript prepared by Fosdick for his grandchildren, and lent to the writer for one afternoon. Referred to hereafter as *Autobiography*.

[12] Interview.

[13] Autobiography.

[14] Interview.

aim. The point of departure and of constant reference, the reason for preaching the sermon in the first place, and the inspiration for its method of approach and the organization of its material should not be something outside the congregation but inside. Within a paragraph or two after a sermon has started, wide areas of any congregation ought to begin recognizing that the preacher is tackling something of vital concern to them. He is handling a subject they are puzzled about, or a way of living they have dangerously experimented with, or an experience that has bewildered them, or a sin that has come perilously near to wrecking them, or an ideal they have been trying to make real, or a need they have not known how to meet. One way or another, they should see that he is engaged in a serious and practical endeavor to state fairly a problem which actually exists in their lives and then to throw what light on it he can.

Any preacher who even with moderate skill is thus helping folk to solve their real problems is functioning. He never will lack an audience. He may have neither eloquence nor learning, but he is doing the one thing that is a preacher's business. He is delivering the goods that the community has a right to expect from the pulpit as much as it has a right to expect shoes from a cobbler. And if any preacher is not doing this, even though he have at his disposal both erudition and oratory, he is not functioning at all. . . .

What all the great writers of Scripture were interested in . . . was human living, and the modern preacher who honors them should start with that, should clearly visualize some real need, perplexity, sin, or desire in his auditors, and then should throw on the problem all the light he can find in the Scripture or anywhere else. No matter what one's theory about the Bible is, this is the effective approach to preaching. The Bible is a searchlight, not so much intended to be looked at as to be thrown upon a shadowed spot.

That much insight into contemporary human problems which almost all preachers use in thinking about the practical applications at the end of their sermons might do some good if it were used, instead, at the beginning of their sermons. Let them not end but start with thinking of the auditors' vital needs, and then let the whole sermon be organized around their constructive endeavor to meet those needs. . . .

Week after week one sees these topical preachers who turn their pulpits into platforms and their sermons into lectures, straining after some new, intriguing subject; and one knows that in private they are straining after some new, intriguing ideas about it. One knows also that no living man can weekly produce first-hand, independent, and valuable judgments on such an array of diverse themes, covering the whole range of human life. And, deeper yet, one who listens to such preaching or reads it knows that the preacher is starting at the wrong end. He is thinking first of his ideas, original or acquired, when he should think first of his people. He is organizing his sermon around the elucidation of his theme, whereas he should organize it around the endeavor to meet his people's need. He is starting with a subject whereas he should start with an object. His one business is with the real problems of these individual people in his congregation. Nothing that he says on any subject, however wise and important, matters much unless it makes at the beginning vital contact with the practical life and daily thinking of the audience. . . .

This, I take it, is the final test of a sermon's worth: how many individuals wish to see the preacher alone?[15]

Fosdick's concern for his audience has other specific applications. When asked why nearly all his sermons contained three ideas subordinate to the main theme, his ready response was that audiences simply cannot grasp more than three at one sitting—as many as four, perhaps, if the speaker exercises special care in keeping the outline constantly before them. "I preached a sermon at Montclair once with six points. It came out like a broom, in a multitude of small straws."[16] When pressed on the question whether he designed his sermons so that his first point was longest, and strongest in intellectual appeal, whereas his last point was shortest, and strongest in emotional appeal, he professed no consciousness of such method, but said it made sense in terms of the audience's increasing familiarity with the subject as well as their growing fatigue, and the speaker's naturally increasing

[15] Harry Emerson Fosdick, "What's The Matter with Preaching?" *Harper's Magazine*, CLVII (July 1928), 134-141.

[16] Interview.

emotion. At the same time, the questioner gained the feeling that such "design" was, in Fosdick's mind, possibly too studied to allow the complete genuineness, openness, sincerity, and earnestness compatible with the minister's purpose. You should "Tell them the truth you want to tell them right off. . . . Climax is achieved by showing them the Matterhorn in the beginning, re-showing it, re-showing it—and each time the Matterhorn gets bigger."[17]

As for his sources of ideas and illustrations, he says, "One gets a theme in his mind and broods over it;[18] his reading contributes to it, his intimate personal experiences in dealing with the problems of other people enrich his thought about it. . . . I get my illustrations from all sorts of places; primarily from personal life, from keeping my eyes open and watching things go, from my reading."[19]

Transitions, which he consistently makes with fine care,[20] arise, he says, "largely from the speaker's sense of audience needs."[21] Figuratively expressed, he carries the audience along ". . . by showing them the Matterhorn in the beginning, re-showing it, re-showing it. . . ."

What are the sources of Fosdick's style, so inimitably clear,[22] forceful, easy, unaffected, intimate without being personal, vivid without being florid, full of imagery without straining at figures or even being noticeably figurative? He professes to look upon writing as "indispensable to preaching if it is going to grow, and not to slump as the years pass."[23] He credits his wife with being his "best literary critic," who deserves credit for "the absence of numberless words, phrases, sentences, and paragraphs" because "she ruthlessly cut out the excess verbiage"[24] and "purged" his style.[25] He insists that "the essential nature of a sermon as an intimate, conversational message from soul to soul makes it impossible for printing to reproduce preaching."[26] Both listener and reader, nevertheless, gain the impression that his sentences spring from a full heart, unimpeded by consciousness of technique or striving for any effect other than driving home his message. Such "soul to soul" spontaneity is consistent with his unwavering selflessness and his eagerness to reach the audience, but subconsciously dependent on all the best he had read and practiced until it became an integral and organic part of him in action. He suspects that he was influenced most by Phillips Brooks, whom he greatly admired, by his reading

17 Interview.

18 "Brooding" is reminiscent of Henry Ward Beecher's method, but Fosdick's careful writing out of his sermons is quite the opposite. Beecher said: "I brood it and ponder it, and dream over it . . . I don't dare to . . . put it down on paper. If I once write a thing out, it is almost impossible for me to kindle to it again. I never dare nowadays, to write out a sermon during the week; that is sure to kill it." Lyman Abbott and S. B. Halliday, *Life of Henry Ward Beecher* (Hartford, Connecticut: American Publishing Company, 1888), p. 211. Fosdick studied both Beecher and Brooks, and feels that he was unconsciously strongly influenced by both. Interview.

19 Letter of November 23, 1945, to G. E. M. The identity of the recipient is so indicated at Fosdick's request. Referred to hereafter as Letter to G. E. M.

20 The following sentence, taken *verbatim* from "The Deathless Hope that Man Cannot Escape," printed in *A Great Time to be Alive* (New York: Harper & Bros., 1944), p. 233, is typical: "From one more major source rises this deathless hope—not alone from the way we ourselves are constituted, nor from our love of other people, but from our personal fellowship with God." Note that the sentence (1) clearly reiterates the central theme, (2) obviously restates both points already developed, and (3) definitely states the third point which is next to be developed.

21 Interview.

22 "His power of clear statement is probably unexcelled in America today." Edgar DeWitt Jones, *American Preachers of Today* (Indianapolis: Bobbs Merrill Co., 1933), p. 27.

23 Letter to G. E. M.

24 Harry Emerson Fosdick, *On Being a Real Person* (New York: Harper & Bros., 1943), p. xiv.

25 Interview.

26 Harry Emerson Fosdick, *The Hope of the World* (New York: Harper & Bros., 1933), p. vii.

of the classics in the original,[27] and by a background of great English literature, poetry, history, and sociology, "without which no one could be a competent preacher."[28] Whether his style be described by one's own inadequate choice of adjectives or cast into some stilted form of minute analysis; whether it be judged unconsciously eclectic or consciously skillful, it must finally be declared distinctively Fosdick, the lance with which he became "a preacher who reaches the heart through the intellect."[29]

The source of Fosdick's natural impetuosity of style integral with his attitude toward his audience may be seen in the pattern of his sermon preparation: ". . . my sermons start a long while before they are preached. When they are any good at all, they are organic affairs, and they grow from roots that have started a good while before the trunk, the branches, and the fruit appear."[30]

After a considerable period of brooding he would "sit down with paper and practice free association, jotting down anything and everything that came to mind, no order, no structure. Then to a more self-conscious process of reviewing reading and personal experience, then thinking it through, so that gradually out of that chaos emerged a tentative structure—the arranging of materials, old and new, but still no outline. Then I started writing. After that it was as God willed!"[31]

In his early preaching he "memorized his sermons, with no great difficulty," but later "took notes into the pulpit—notes only" and finally the complete manuscript, because he considered "clairvoyance too difficult a matter to be extemporized." The manuscript, written "with meticulous care" and "many corrections," had now become, without any attempt at memorization, so organically a part of him that he forgets that he is reading, hardly more than glances at the pages now and then, sometimes changes or departs from the manuscript, but always profits from the discipline of having written it as he would like to say it.[32]

Impatient to meet his audience face to face, he often had to take sedatives on Saturday night in order to get his rest for Sunday's adventure. "Not anxiety, but tension that was a stimulus" caused him to be "aroused."[33] In his judgment, "Any man who isn't tense before he speaks can't speak. Fear is not something to be feared, but something to be sublimated."[34]

[27] Interview.

[28] Letter to G. E. M.

Note the consistency and naturalness with which the three phases of the following analogy occur: ". . . the idea I was dealing with caught fire. I had a flaming few minutes when I could feel the congregation's kindling response." Autobiography.

A good example of antithesis: "Who at that far off time could have dreamed that humanity would climb from the Galilee man to the Man of Galilee?" Harry Emerson Fosdick, *A Pilgrimage to Palestine* (New York: The Macmillan Company, 1927), p. 29.

Another: "It is not Christ's message that needs to be accommodated to this mad scene; it is this mad scene into which our civilization has collapsed that needs to be judged and saved by Christ's message. This is the most significant change distinguishing the beginning of my ministry from now. Then we were trying to accommodate Christ to our civilization; now we face the desperate need of accommodating our scientific civilization to Christ." Harry Emerson Fosdick, *A Great Time to be Alive* (New York: Harper & Bros., 1944), pp. 20-21.

For combined metaphor and alliteration, the following is typical: "Here is a home economically imprisoned, no financial elbow-room, the natural desire of family life confronting everywhere the prohibitions of penury." *Ibid.*, p. 134.

"The mind always walks as uneasily in new ideas as the feet in new shoes." Harry Emerson Fosdick, *Adventurous Religion* (New York: Harper & Bros., 1926), p. 244.

[29] Wm. G. Shepherd, *Great Preachers as Seen by a Journalist* (New York: Fleming H. Revell Company, 1924), p. 9.

[30] Letter to G. E. M.

[31] Interview.

[32] Interview.

[33] He referred here to Phillips Brooks's use of the term.

[34] Interview.

In the actual delivery of his sermons, Fosdick, who had been schooled in gesture and posture, inflection and power, deprecated consciousness of technique as insincere and artificial, and believed that the welling thoughts within as aroused by the visible audience should dictate the behavior of voice and body.[35] His bearing may best be described as restrained and dignified, but expressively consistent with the thought and mood of his message; his voice as high and thin, and somewhat monotonous in its cadence, but always suggestive of a deep earnestness and consuming conviction; his articulation as overly precise, and perhaps nearest of any of his traits to being justifiably termed artificial. The sum of what one heard by radio or in the cathedral was distinctive and when combined with his written style always enabled listeners readily to identify him.

His personal magnetism cannot be ignored. Whether his radiance was of the spirit or a happy combination of physical features, good health, and unbounded energy—or both—cannot be known. Only those who have met him face to face know that his friendliness encompasses everyone near him; only those who have heard him speak know the experience of being arrested and held by an intangible. Fosdick, a consummate artist in public speaking, achieved his art without artifice. A scholar who sought cause and effect in all relations of life and made himself conversant with beginning, middle, and end of every subject he discussed; an evangelist who attempted to reconcile the spiritual and the scientific, history and the present, he disdained help from 'books on public speaking, forged his own theory of oral communication out of his daily experience, yet well exemplified the rhetoricians' theories. Such was the man who "could preach in a theatre or a car-barn and get his audience."[36]

[35] Interview. ". . . you do not think of the orator or rhetorician." Jones, *op. cit.*, p. 29.

[36] *Literary Digest*, LXXXI (June 21, 1924), 33.

COMMENTARIES

BREVITY AS AN ELEMENT OF STYLE

. . . 'Tis to our prejudice that men of understanding should so immoderately affect brevity; no doubt their reputation is the better by it, but in the meantime we are the worse. Plutarch had rather we should applaud his judgment than commend his knowledge, and had rather leave us with an appetite to read more, than glutted with that we have already read. He knew very well, that a man may say too much even upon the best subjects, and that Alexandridas justly reproached him who made very good but too long speeches to the Ephori, when he said: "Oh stranger! thou speakest the things thou shouldst speak, but not as thou shouldst speak them." Such as have lean and spare bodies stuff themselves out with clothes; so they who are defective in matter, endeavor to make amends with words.—Michel Eyquem de Montaigne, *Essays*, Book I, Chapter XXV, "Of the Education of Children."

RUTHERFORD B. HAYES AS A STUDENT OF SPEECH AT KENYON COLLEGE

Wyman W. Parker

RUTHERFORD B. HAYES was not a born orator, nor in his early days was he considered even a good speaker. He was never a silver-tongued orator who could sway an audience in the manner popular in the nineteenth century although he did not hesitate to wave the bloody shirt in the campaign which preceded his first election as governor of Ohio in 1867. However, by dint of constant practice, ever seeking an opportunity to speak in public, he mastered the art of clear and forceful presentation and became an effective public speaker. His college training gave him an excellent background in speech, and his extra-curricular work in debate was invaluable as the firm foundation upon which he later built his public career.

Hayes entered Kenyon College in 1838 from his home in nearby Delaware, Ohio. Kenyon, a liberal arts college, had been founded fourteen years earlier by the Reverend Philander Chase, the first Episcopal Bishop of Ohio, for the education of young men West of the Alleghenies. Despite its modest size and recent beginning, Kenyon had already sired such men as E. M. Stanton, David Davis, and Henry Winter Davis. Stanley Matthews, who was to be Hayes' appointee as an Associate Justice of the Supreme Court, was in College at the time, and later remembered, "Hayes, as a boy, was notorious for having a head on his shoulders not only the levelest but also the oldest head in college. He never got caught in any scrapes, he never had any boyish foolishness; he never had any wild oats to sow; he was sensible, not as some men are, at the last, but sensible from the beginning."[1] Matthews graduated two years before Hayes, but they were fellow officers in the Ohio 23rd Volunteer Infantry during the Civil War.

The Kenyon College rigid curriculum of that time was based upon the Greek and Latin classics. Upon entering college, Hayes would have been examined upon Anthon's *Cicero*. Freshmen studied Cicero's *Tusculan Questions* while sophomores read Cicero's *De Officiis* and Demosthenes. Hayes had an intensive course in the second semester of his Junior year in Whately's *Rhetoric* subsequent to a first semester course based upon Blair's *Lectures on Rhetoric and Belles Lettres*. Whately's *Rhetoric* (1828) was a sound and serviceable treatise on the art of presenting argument in the form best adapted for legitimate effect, but Blair's *Lectures on Rhetoric* . . . (1783) was based upon Adam Smith's lectures which expressed canons of taste popular in the seventeenth century. In the Senior year, Quintilian's *Institutiones Oratoriae* were studied. Throughout each year, a student was responsible for translations and compositions. Selected declamations were

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[1] William B. Bodine, *The Kenyon Book* (Columbus, 1890), p. 364.

required of the lower classes while original declamations were expected of the Junior and Senior classes. Hayes thus acquired splendid formal training in rhetoric and public speaking which was later to stand him in good stead.

It is more obvious in his extracurricular work how assiduously Hayes applied himself to the art of public speaking. During his entire college career, Hayes sought every opportunity, through the medium of a local debating society, to speak before an audience. Fortunately, the records of this society have been preserved in the Kenyon College Library, and an examination of them has shown Hayes's constant zeal.

II

Then, as today, two literary societies which had been established early in the life of the college existed at Kenyon. Each proudly maintained a library for personal use of its members as was then customary for college literary societies. However, their primary purpose was to serve as a weekly forum for the voluntary training of their membership. Shortly after his arrival at college, Hayes was elected to the Philomathesian Society, the older (1827) and stronger of the two. The Society formed the chief noncurricular occupation of his college years. As a Junior, Hayes served as the Philo treasurer, and the *Treasurer's Book* preserved in the library has his entries against his fellow students.[2] His early interest in politics and his Whig partisanship is shown by his second report to the Society as Treasurer on November 25, 1840, which is headed "Three weeks after Gen. Harrison's election."[3] Hayes was elected Philomathesian President in his senior year. This was without doubt one of the greatest honors his contemporaries could confer upon him. He was not too exemplary a Philo member, judging from the eight fines listed against his name in the Treasurer's Book for failures during his first three years in the Society. These delinquencies ranged from "not handing composition to critics" at 12½ cents, through "failure in extempore composition" at 25 cents, to "failure on oration" at 50 cents.

The Society met each Wednesday evening, the major event on the program being a debate upon a topic assigned the week before. Two men spoke upon each side and each disputant probably spoke for about fifteen minutes. The Society concerned itself chiefly with topics of political interest such as "Should Texas be admitted into the Union?" or "Should the President of the United States possess the veto power?" Some of these debaters' questions are currently of international import such as, "Should the other European powers combine to prevent Russia from acquiring too much territory?" Occasionally, a contemporary literary subject was debated, for instance, "Does Byron deserve the censure cast upon him?" on which Hayes argued the negative.

Hayes was assigned subjects which later were pertinent to his role as Chief Executive, such as "Should the proceeds of public lands be distributed among the States?" and "Are the political conventions of the present day beneficial?" It is significant that Hayes was assigned the affirmative of "Was South Carolina justifiable in attempting to secede from the Union?" and, understandable enough in a group of northern sympathizers, that he did not receive the Society's honors at the end of the evening. Occasionally, one of the disputants of the

[2] Philomathesian Society, "Treasurer's Book, 1839-1857." MSS Book in Kenyon College Library.

[3] Rutherford B. Hayes, "Philomathesian Society Reports," MSS in Kenyon College Library.

evening was absent and it is revealing to note that Hayes seized these opportunities to volunteer. He spoke seven times in his last two years of college under such circumstances, his side twice gaining the combined favors of the President and the Society. He volunteered for the negative of "Ought the power of the General Government to be increased at the expense of the States?" and gained both honors of the evening. His last debate before the Society was on June 15, 1842, when he volunteered for the affirmative and received the combined honors on his presentation of "In case of a dissolution of the Union would the North be better able to sustain itself than the South?"[4]

Hayes valued the training he received as a Philomathesian for, while in Law School, he wrote back to the College that the Harvard Societies were so miserable that ". . . the graduates are not able to cope with the graduates of other institutions in those exercises which require the kind of ability that is acquired in such societies as the two at Kenyon, and a number at Yale, etc."[5]

III

Some of the books Hayes withdrew from his society library[6] show his interest in the literature of public speaking as well as in the printed speeches then available. As a junior he took from the library John E. Lovell's *The United States Speaker* (New Haven, 1836). The subtitle of this book is more than explicit: "a copious selection of exercises in elocution; consisting of prose poetry and dialogue: drawn chiefly from the most approved writers of Great Britain and America: including a variety of pieces suitable for very young speakers. . . ." This book contained four pages of fearsome illustrations of oratorical and poetical gestures. Of the seventy-two specimens of "American Eloquence," Webster's predominated with twelve examples. There were also some fifty-three specimens of "European Eloquence," and twenty "Ancient." The second and third parts of this tightly packed *vade mecum* consisted of selections arranged by categories that time has done little to soften, such as, "didactic and rhetorical," "pathetic and entertaining," and "dramatic and sentimental." Lovell had been an instructor of elocution at the Mt. Pleasant Classical Institute of Amherst, Mass. Hayes must have been unusually curious to have tackled such a formidable tome.

Daniel Webster, despite the representation of his speeches in emasculated form in such compendia, was a political force of the day and represented the popular ideal of oratory. Hayes was not immune to such worshipfulness, for he withdrew Webster's *Speeches* three times from the Philomathesian Library. As further testimony of his early regard for Webster's style, Hayes records in his diary that he had never before been so moved to tears by eloquence as when his friend Trowbridge spoke at the 1841 Kenyon Commencement: "His style of speaking is Websterian—plain, strong, and to the purpose."[7] Later, when in

[4] Philomathesian Society, "Minute Book, April 1832 to May 1848," MSS Book in Kenyon College Library. Ledger presented to the Society by E. M. Stanton.

[5] Rutherford B. Hayes, *Diary and Letters of Rutherford Birchard Hayes*, ed. Charles R. Williams (Columbus, 1922-26), I, 141.

[6] Books withdrawn from the Philomathesian Society Library were charged by accession number in a ledger against the member's name. The Kenyon College Library has these record books as well as the manuscript accession book, "Catalogue of the Philomathesian Library from June the 24th 1832." By comparing the numbers against Hayes's name with the titles listed opposite the same numbers in the accession book, it is possible to identify most of the books Hayes withdrew. See also Wyman W. Parker, "The College Reading of a President," *Library Quarterly*, XXI, 2 (April 1951), 107-112.

[7] Hayes, *Diary* . . . I, 67.

Boston, Hayes was to listen while Webster in person delivered political addresses. His comment: "Daniel Webster has been called 'the godlike,' in derision, but if any man born of woman deserves the epithet, it is Daniel Webster. The majesty of pure intellect shines forth in him."[8] As a senior, Hayes withdrew from the library John Quincy Adams' *Lectures on Rhetoric and Oratory*. Also while at Harvard in October, 1843, Hayes was to hear Adams address his constituents. Hayes must have been thinking of a political career himself, for he said then of Adams, "My opinion of the old man's power and character was not at all changed. I could see that in him which would make a most formidable adversary in a personal encounter on the floor of Congress. . . ."[9]

IV

Part of the discipline of the day required of upperclassmen was to speak before the entire college at public occasions. Hayes appeared four times, at the midwinter Junior and Senior Exercises, at the spring Junior Exhibition, and at his Commencement. He was listed for the sixth address at the Junior Class Exercises of January 15, 1841, on the topic, "Arnold"[10]—this being confirmed by his withdrawal of Jared Sparks's biography, *Benedict Arnold*, from the Philomathesian Library, on November 25, 1840. Subsequently at Law School, Hayes was to sit with enjoyment in Sparks's history classes.

At the annual Junior Exhibition given in 1841 on March 17, Hayes appeared on the printed program to give "The Boston Port Bill."[11] These Junior Exhibitions are vividly pictured by Lucius G. Peck, a Kenyon student in 1840, who describes the program of the previous year to Jerome Buckingham, a former classmate:

> Kenyon College, March 21, 1840
>
> My Dear Buck,
>
> The long agony is over and the Juniors are at length delivered of the load which has been pressing upon them for months. The orations are spoken and very good ones they were. The first Elliotts was just such another as the one he spoke at the commencement. Tro's was plain and sensible without show. Long's was ordinary and delivered with one hand stuck in his breast and his eyes rolling up like a chicken's in a thunder storm. Dewalt's was plain and better than most expected from him. W. C. French's was a very good one indeed. You know geology is his hobby and his oration was written "con amore." It was well delivered. Kane's was also a fine performance. Calhoun's was like a lecture and rather dry. Sain's was nothing but figures from Death on the pale horse down to a grasshopper. It was delivered with multitudinous gestures, prodigious ranting and roaring. Ridgley's was ordinary and conversational. Hale's poem was rather a good piece of blank verse but Hale never can be a poet —he has no energy, no creative power. You would have been pleased to have heard Buttles declaim away against political delusion and party zeal, he, the most violant partizan in college declaimed with the utmost vehemence that parties were a curse and partymen the enemies of our country. It was however a splendid oration and declared by many the best of all. L. D. French's was finely written and well delivered. It seems to divide the honors with Buttles and some call it the best. W. C. French. Kane, Buttles and L. D. French undoubtedly were ahead of the others. Which was the best, I can not for my part decide. "Twas on the whole an honor to old Kenyon as all day. . . ."
>
> L. G. Peck[12]

Hayes himself mentions only one "disputation" before the college, that for the Senior Class Exercises in January, 1842, against his good Southern friend and classmate, Guy M. Bryan, on the

[8] *Ibid.*, I, 126.

[9] *Ibid.*, I, 124.

[10] MSS in Hayes Memorial Library, "Oration. Benedict Arnold. Written Dec. 10th 40. R. B. Hayes."

[11] MSS in Hayes Memorial Library, "The Boston Port Bill by R. B. Hayes, March 17, 1841."

[12] L. G. Peck to J. Buckingham, March 21, 1840, MS. letter in Kenyon College Library. The Junior Class Exercise program is printed in *The Gambier Observer*, X (March 21, 1840), 117.

subject, "Is there a Limit to the Progress of Society?" Hayes wrote to his sister on January 24, "I spoke extempore, which considering the size of the audience and the youth of the speaker, was a pretty daring feat if not a very successful one, but then I've a good share of impudence."[13] Guy M. Bryan of Texas, who lived adjacent to Hayes in Old Kenyon Dormitory during the entire four college years, was one of Hayes's closest friends. Bryan was a member of Nu Pi Kappa, the literary society with predominantly Southern membership. In 1840 the Southern enrollment waned and Nu Pi was in danger when Hayes and Bryan together devised a scheme whereby Philo would send ten of its members over to Nu Pi Kappa for a year to prevent its imminent collapse. This served as well to bring some measure of good feeling between the two groups, each standing firmly, however, to North and South; and a joint committee was formed to aid new students in choosing a literary society. Thus Nu Pi Kappa was permitted to exist, as it has to the present, in harmony with Philomathesian.

At his commencement on August 3, 1842, Hayes was valedictorian. His oration, *College Life*, was enthusiastically received, according to contemporary accounts, in spite of its being the last of eleven addresses that day. A better than average commencement address, his oration is quite consistent with Hayes's mature attitude toward his college career. Therein he mentioned his college interests and those values which he derived from his college years. He left no doubt as to his aspirations and one can understand why his Kenyon tutor reported to his mother that Hayes would become "a bright ornament to society."[14] Hayes spoke of the patience that never tires and the ardor which perseveres to the end. He recognized the enticements of the wood, the river, and the fields, while he spoke of solving difficult problems in algebra. He used the libraries as his example of the physical equipment of the college: "For solitary enjoyment, in our libraries we have all the stores of learning, wisdom, and wit that heart could desire."[15] His ideal for the proper conduct of life was certain: ". . . man is truly beloved only for judicious acts of benevolence, he labors to become a useful member of the society in which he lives and thus prepares himself to deserve the only reputation which is valuable and lasting."

After such a vigorous program of College requirements and those imposed by his own self-discipline, Hayes was undoubtedly much better prepared for public speaking than most nineteenth-century college graduates. He was undoubtedly justified in criticising the speech program at Harvard because of the great value which he had received from his efforts as such an active member of his college debating society.

Although not endowed by a special talent for speaking, he later became a significant public figure in an age when more colorful oratory was the popular ideal. His constant practice and continued intellectual efforts enabled Hayes, a relatively simple speaker, to write forcefully and speak effectively.

[13] Hayes, *Diary* . . . I, 89.

[14] *Ibid.*, I, 97.

[15] R. B. Hayes, "College Life and Valedictory Addresses," August 3, 1842. MSS in Hayes Memorial Library.

THE INTELLIGIBILITY OF ABBREVIATED SPEECH PATTERNS

William David Garvey

THE postwar emphasis on faster communications has created the necessity for devising more rapid means of transmitting and receiving information. Several means, such as standardization of messages, symbolic coding, and visual presentation, have been suggested and are being investigated. Another possible method of increasing the speed of communications is through increasing the rate of speaking in the transmission of messages. The extensive use of voice in present-day communications pointed to the importance of investigating the practical limits of speeded speech. Therefore, a series of studies was conducted at the University of Virginia, under contract with the United States Air Force, to determine the feasibility of speeding up speech in voice communications.

Earlier methods[1] of speeding up recorded speech have lacked efficiency in that the intelligibility of the speech was substantially lowered by the distortion effects resulting from a frequency shift which accompanied the speed-up of the record. The analysis of the intelligibility of abbreviated speech patterns presented in this article originated out of an effort to determine an efficient method[2] for speeding up recorded speech. One such method was suggested from the general findings of the effects of distortion on speech. Particularly from the work of Miller and Licklider,[3] it appeared that the undistorted speech pattern affords an excess of auditory cues, which may be utilized by the listener but are not essential to intelligibility. In these particular experiments portions of the speech pattern were removed by means of an electronic chopping switch. Although considerable amounts of the speech pattern were removed, the gaps in the speech record were not closed; hence no saving in time of presentation was achieved. It appeared, however, that if some means could be devised for "chopping" and then removing the silent spaces, thus leaving an abbreviated speech record, the result would be an increase in the speech rate with no great losses in intelligibility for small "chops." Furthermore, this method would not have the disadvantage of shifting the frequency spectrum of the speech record.

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[1] J. C. Steinberg, "Effects of Distortion on Speech and Music," in *Electrical Engineer's Handbook*, eds. H. Pender and K. McIlwain (New York: John Wiley and Sons, 1936), pp. 932-938.

[2] W. D. Garvey, "Duration Factors in Speech Intelligibility," unpub. thesis (University of Virginia, 1949); "An Experimental Investigation of the Intelligibility of Speeded Speech," unpub. diss. (University of Virginia, 1951); W. D. Garvey and R. H. Henneman, "Practical Limits of Speeded Speech," AF Tech. Report No. 5719 (May 1950); "A Further Investigation of the Practical Limits of Speeded Speech," AF Tech. Report No. 5925 (1952). Reports available through the Publication Board, U.S. Air Force, Air Material Command, Wright-Patterson Air Force Base, Dayton, Ohio.

[3] G. A. Miller and J. C. R. Licklider, "The Intelligibility of Interrupted Speech," *Journal of the Acoustical Society of America*, XXII (1950), 167-173.

The magnetic tape recorder afforded a means for solving this problem. Speech was recorded on the magnetic tape; then portions of the tape were systematically cut out, the remaining segments being joined together with Scotch tape. If a speed-up of twice the original rate was desired, removing one centimeter of the speech record, leaving in one centimeter, and so forth throughout the length of the speech record could accomplish it. A variety of speeds could be obtained with this method merely by changing the size and ratio of the removed "chops" to the unremoved segments.

The results of these (original) experiments with abbreviated speech patterns were so striking[4] that it seemed important to investigate the nature of the perceived speech sounds after the words were "chopped." To this end a study was carried out on the test speech material (fifty spondaic words from the Harvard P. A. L. Auditory Test No. 14) used in the experiment. This study involved analyzing the errors made by the subjects and analyzing the "goodness" of the separate speech sounds remaining in these speeded-up words. From these data the investigators expected to be able to determine the nature of the errors made and to disclose whether an explanation of these errors could be found in the "goodness" of the separate sounds remaining in the "chopped" words.

The analysis reported in this article will be broken down into three parts: (1) an analysis of the errors made by the subjects used in the original experiments on speeded speech, (2) an auditory analysis of the speech sounds (i.e., gross vowel and consonant sounds) in certain of the test spondaic words after they had been "chopped," and (3) an attempt to relate these two analyses.

[4] It was found that over 60 per cent of the speech pattern could be removed from the original records before the resulting intelligibility dropped below the 80 per cent level.

Analysis of Errors Made by Original Subjects

Procedure. The errors analyzed were those made on spondaic words which had been speeded up to 4.0 times their original speed (i.e., abbreviated to 25 per cent of the original word). A tape "chopping ratio" of three centimeters had been removed and one centimeter left in. This speed-up was chosen because it was one of those in the original experiment in which a considerable number of errors was made; it was the fastest rate used and the least intelligible. In the original experiments, intelligibility was measured in terms of total number of *words* correctly reproduced by the subject. To supplement the information from a count of words correct, each of the words in the test material was broken down into its phonetic elements. The original responses of the subjects (which had been recorded) were listened to by the experimenter, and each phonetic element in the word (whether the total word was correct or not) was scored for accuracy. Breaking down the responses of a subject into speech elements and scoring each element separately made possible a finer measure of correct responses, since subjects in many cases missed a word but got some of the speech elements within the word correct.

Results. Even though the intelligibility scores of the original subjects ranged from 34 per cent to 44 per cent at the speed of the record analyzed, the subjects did not get the *same* words correct. Only three words out of the total of 50 were correct for all six subjects.

The results of the analysis indicated

that the mean number of correct phonetic elements per word for the subjects was 3.32 (standard deviation=1.11). An idea of the low consistency of the subjects may be obtained from the fact that the mean number of correct responses in common for the subjects was 1.97 out of a possible six (standard deviation=1.21).

Discussion of Results. The fact that the subjects did not all make the same mistakes (even though the total scores of the subjects were close) indicates that, in addition to the specific ways in which the words are damaged by the "chop-splice" speed-up technique, variables within the individual are important. Such within-individual variables are possibly understandable in terms of differential familiarization with the words, individual differences in attention to the various words in the list, or misleading "sets" on the part of the subjects.

Auditory Analysis of "Chopped" Spondaic Words

Further analysis was desired to reveal the nature of the damage caused in the perceived speech pattern when it was abbreviated by the "chop-splice" technique. A means was needed for analyzing the "chopped" words element by element to determine the extent of the damage which had resulted from the "chopping." One method would be to determine physically how much of each sound was present; this would be quite difficult without an elaborate high-speed recording and analyzing apparatus. It seemed possible, however, that an auditory analysis could be used in which judges rated the "goodness" of each sound in the words. A possible limitation of such an analysis is that the rating of each sound may not be independent. How severe this limitation is, however, can be determined from an analysis of the data. An auditory analysis appears to have the advantage over a visual analysis in that it indicates the nature of the perceived sounds in the word context. Considerable physical damage may be done to an element without any basic change in the perceptual sound.

Procedure. Two graduate students in speech who had had previous experience with phonetic analysis acted as judges. The speech materials employed were the spondaic words used in previous experiments on speeded-up discrete words. Each word appeared twice in the list of words to be judged: once "chopped" at a ratio of one centimeter removed to two centimeters left in (speed-up of 1.5) and again at a ratio of three centimeters removed and one centimeter left in (speed-up of 4.0). In order that the analysis might be less time-consuming, the only words used were those in which the subjects had made at least one error. These two "chopping" rates were used in an attempt to see to what extent differences in intelligibility for these rates might be reflected in differential damage to the perceived elements of the words. A list containing all of these "chopped" words in random order was presented to the judges.

For a given judging session, each word in the list was presented to the judges *five* times in succession, in order that a judge might have a good chance to listen carefully for the particular sound he was analyzing. On the first day the judges rated only the *first* element in each word, on the second day they rated the *second,* and so on until all elements had been rated. A fifteen-minute rest period was given the judges each day in the middle of the presentation of the word list.

The judges received preliminary practice for an hour a day for seven days with twenty-four words which were not used in the experiment proper. During this period the scale used in rating the sounds was improved, and checks were made on the agreement between the judges and between ratings of the same judge from day to day. Throughout the practice period the judges discussed their ratings; following the practice period they were not allowed to discuss or compare their ratings. During the preliminary practice period the rating scale shown in Table I was worked out.

Results. The results discussed below refer to the complete list of presentation rates, including speed-ups of both 1.5 and 4.0.

agreement was highly significant statistically.

The following r's were calculated to determine the degree to which the judges were able to rate sounds within the word independently:

correlation between ratings of vowels in a word and ratings of consonants in the word[6] ..... —.16
correlation between ratings of vowels in a syllable and ratings of consonants in the syllable ..... —.12
correlation between the rating of each vowel in a word and the consonant immediately following it ..... —.01

These extremely low correlation coefficients indicate that the judges probably were rating each sound independently of the other sounds in the word.

The "chopping" severely damaged

TABLE I

SCALE USED TO RATE SPEECH SOUNDS IN "CHOPPED" WORDS

Unrecognizable	1.	Sound not present (Completely removed.)
	2.	Sound there, but unrecognizable. (Hears something where sound should be.)
	3.	Sound there, but sounds like something else.
Recognizable	4.	Sound recognizable, but shortened or distorted.
	5.	Sound *all* present.

In using this scale, the judges had the task of rating each gross speech element in the "chopped" words as to whether the element could be recognized as being an adequate representation of that element in the word. To make this decision, the judges used as a standard the way the sound should be represented in a word before the chopping. Although the general judgment was in terms of whether the sound was recognizable, the use of five rating points in the scale was an attempt to get at a finer measure of the recognition of the sounds.

More than 80 per cent of the ratings of the judges were in agreement. Since almost all of the ratings were "fours" or "fives," phi (ϕ) was computed on the basis of these ratings alone.[5] Phi (ϕ) was found to be +.58. A chi-square test of the judges' ratings indicated that their

only a small per cent of the sounds. Only 20 sounds, out of a possible 422, received a rating of three or less. An assumption which seems reasonable is that when a judge is listening carefully for one particular sound, "fill-in" will not operate to create a sound which is missing. That such "fill-in" probably is not

[5] Phi (ϕ) was taken as the appropriate measure of correlation, since point distributions could be assumed for both dichotomized variables.

[6] This correlation was computed separately for those words with a speed-up of 4.0, and it was found to be +.23.

operating is borne out by the fact that judges agree well as to the ratings of "slight" or "no" damage, which is scarcely possible if simple "fill-in" is taking place. However, regardless of any "fill-in" the results can be taken as a perfectly straightforward report of how each element *sounded* to the judges.

Despite the fact that "chopping" severely damaged only a small percentage of sounds (as perceived by the judges), the average ratings for the words which were speeded up to 1.5 times were higher for 37 out of 38 words than the ratings for those words which were speeded up to 4.0 times. Again, the fact that no simple "halo" effect is operating is indicated by the close agreement between the judges as to which sounds were harmed.

The difference between the average rating of vowels per word and consonants per word was tested for statistical significance with the Sign Test[7] and found to be significant at the one per cent level of confidence. This finding is understandable in terms of the greater power and duration of vowels, so that more of the vowel can be removed by "chopping" and still enough vowel be left on the record to give an adequate sound to the listener.

Relation of the Auditory Analysis to the Response Errors

The ratings of the sounds in each word were compared with the errors made by the original subjects. The comparisons were made between the errors and the ratings on the speech recordings which were speeded up to 4.0 times; the material with a speed-up of 4.0 was appropriate because there was a good range of errors made by the original subjects on these words to correlate with the judges' ratings. Although the number of original subjects was small, the total number of responses (211) per subject was sizable, thus providing considerable data for analysis.

Correlations and Interpretations. The *r*'s computed between the judges' ratings and the subjects' correct responses and their respective interpretations are given below.

Number of Correct Responses per Syllable

correlation between average ratings of all sounds (consonants and vowels) per syllable and the average number of correct responses per syllable ..... +.51

correlation between average ratings of consonants per syllable and the average number of correct responses per syllable ..... +.66

correlation between average ratings of vowels per syllable and the average number of correct responses per syllable ..... +.32

The fact that the correlation for all the sounds (vowels and consonants combined) is lower than for consonants alone indicates the importance of the consonants in a determination of the intelligibility of sounds in a syllable. (Perhaps the generality of this conclusion is limited by the fact that the vowel sounds were not greatly damaged by the "chopping" in the present words.) Also, the differential prediction by consonants and vowels bears witness to the degree of sharpness of discrimination made by the judges.

Number of Correct Responses per Word

correlation between the average rating per word and the average number of correct responses per word ..... +.76

correlation between the average rating of consonants per word and the average number of correct responses per word ..... +.40

correlation between the average rating of vowels per word and the average number of correct responses per word ..... +.21

From the size of the coefficient (+.76) found for the correlation between the

[7] *The Statistical Sign Test*, O.S.R.D: 1945 Publication Board No. 23726, Princeton University Research Group.

average rating per word and the average number of correct responses per word, *both* vowel and consonant sounds appear to be essential to intelligibility (or correct recognition) of word sounds. Perhaps the most striking finding is the accuracy of prediction of the average number of sounds per word recognized by the subject from the judges' average rating of the sounds in the word.

Number of Subjects Getting Words Correct	
correlation between average rating per word and the number of subjects getting the word correct	+.47
correlation between average rating of consonants per word and the number of subjects getting the word correct	+.19
correlation between average rating of vowels and the number of subjects getting the word correct	+.40

The question immediately arises: why do *vowels* predict better than *consonants* and almost as well as average rating per word? An hypothesis was made that the subjects were "filling in" the words from vowels—and they were most successful in doing this when the vowels were good. This hypothesis was tested by an experiment in which a group of 11 subjects was presented *only* the vowel sounds[8] from spondaic words. The task of the subjects was to "fill in" consonant sounds to form words. The result of the experiment indicated no appreciable "fill-in" by the subjects. (The average number of "fill-ins" per subject was less than one out of a possible 38 words.) The hypothesis probably must be modified to state: with vowel sounds present, and with consonant sounds (which help to define the vowels) no more severely damaged than they were in these experiments, some "fill-in" probably does take place.

The next question that arises is: why should not prediction from the ratings of vowels to number of sounds correctly interpreted (+.21) be as good as for number of *words* correct (+.40)? Possibly some poor "fill-in" is going on. Data on this point are furnished in Figure 1, which shows the relationship between the average number of consonants per word heard correctly and the number of vowels in the word receiving ratings of "five." The solid line is a plot of this function for responses of the original subjects scored wrong in terms of correct words, and the dotted line is the plot for *all* responses. From these graphs it appears that two good vowels sometimes cause the subjects to make more consonant errors. A check was made of the "goodness" of ratings of the consonants for zero, one, and two ratings of "five" in a word. Actually a slight increase was demonstrated in the average ratings of consonants with an increase in the number of ratings of "five" in a word. Thus, even though the consonants are getting better and the number of consonants heard correctly by *most* of the subjects is increasing, some subjects on these same words get fewer consonants in response to words with two vowels rated "five." The erroneous consonants would have a relatively greater weighting than the correct vowels on the total speech sounds (since there are more consonants in a word); but when *words only* are counted, a correct word counts equally with an incorrect word. Hence the prediction from vowels to number of *sounds* heard correctly is not as good as for number of *words* correct.

Further evidence that incorrect "fill-in" was occurring was obtained from analysis of the incorrect word responses of the original subjects. The *complete*

[8] The vowel sounds of each of the stimulus spondaic words were recorded at their proper intervals in the word; e.g., only—a—a—of *baseball* was recorded. These vowel sounds were then presented to the subjects.

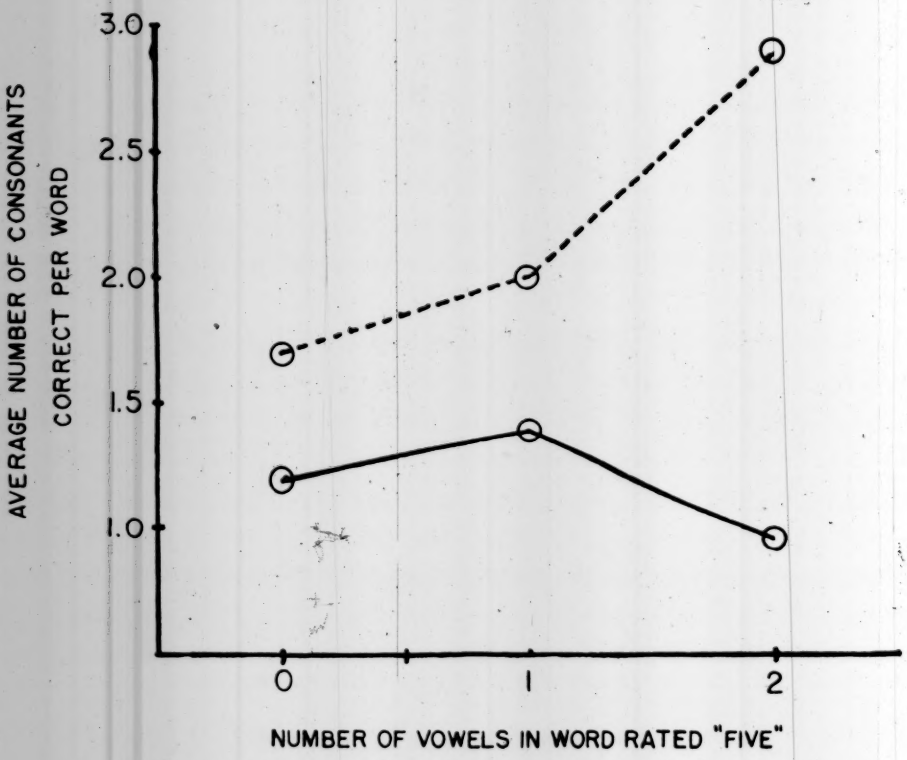

FIG. 1. The relationship between the average number of consonant sounds correct per word and the number of vowels in the word rated "five." The dotted line is a plot of the relation for responses of *all* subjects; the solid line is a plot of the relation for the responses of the subjects missing the word.

(but incorrect) *word* responses which had both vowel responses correct but certain consonants wrong were examined. The average number of incorrect consonants (prorated for a three-consonant word) for these words is plotted as a function of number of vowels rated "five" in Figure 2.

Again we find evidence of an increase in the number of consonant errors with the words for which both vowels were rated "five." (It must be remembered that this particular analysis is of *incorrect word* responses only.) These results point more clearly to the fact that the increased number of consonant errors for incorrect words, when both vowels are rated "five," is due to a faulty "fill-in" process rather than to some other process such as blocking, which would cause omission errors.

The fact that the size of the correlation coefficient (+.76) for predicting average number of *sounds* correct in a word is larger than that for predicting average number of *words* correct is possibly a reflection of the grossness of the latter criterion when only six subjects are used. The trend of prediction for *words* was examined for non-linearity, but none was apparent. However, a plot of the average number of words correct versus number of ratings of "four" or less per word indicated a non-linearity

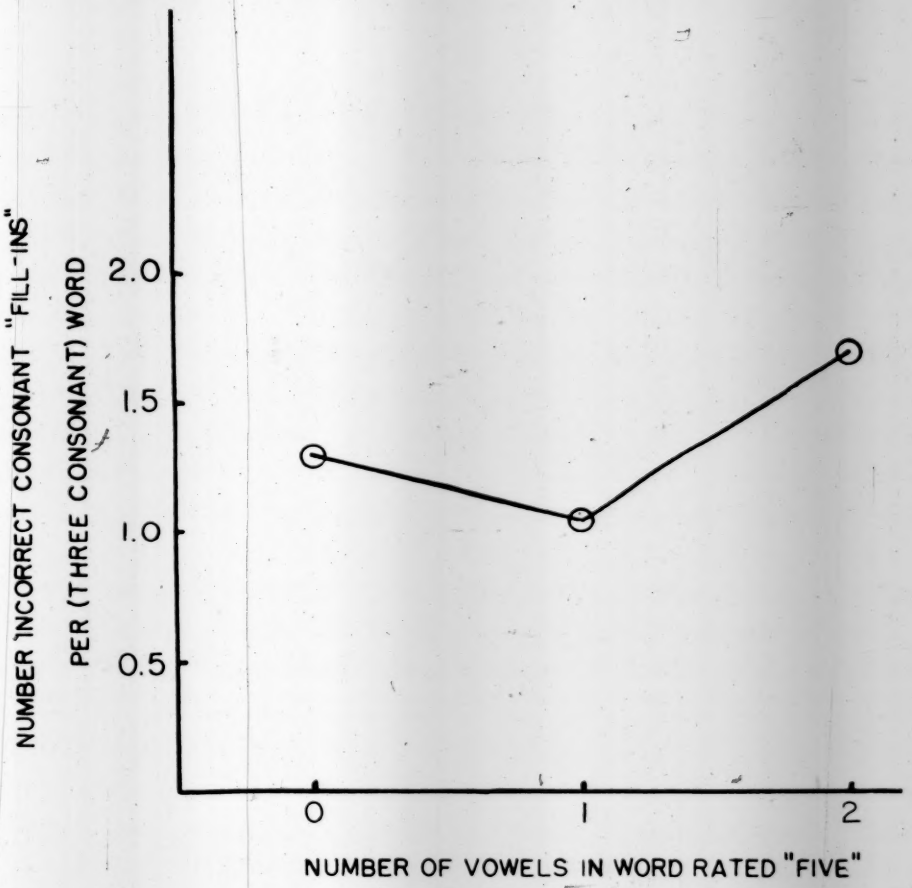

FIG. 2. The relationship between the average number of incorrect consonant "fill-ins" (per three-consonant word) for *incorrect* word responses and the number of vowels in words rated "five."

for small amounts of "chopping" damage (see Figure 3). This would indicate that damage to one or two elements impairs audibility of the word somewhat, but a really marked drop in intelligibility follows only when there is damage to several elements. However, this fact may be due to generally small damage in the present experiments; for a plot of the number of words correct as a function of the number of sounds in a word with a rating of "three" or less (see Figure 4) shows a pronounced drop in intelligibility when even one sound has severe "chopping" damage, as indicated by a rating of "three" or less.

DISCUSSION OF SOME IMPLICATIONS OF THE AUDITORY ANALYSIS

One of the most important hypotheses supported by the auditory analysis is the following: *briefness of presentation of "chopped" word sounds is the primary cause of lowered intelligibility*. The results of the auditory analysis showed that the sounds were almost all rated intelligible by the judges; i.e., the judges

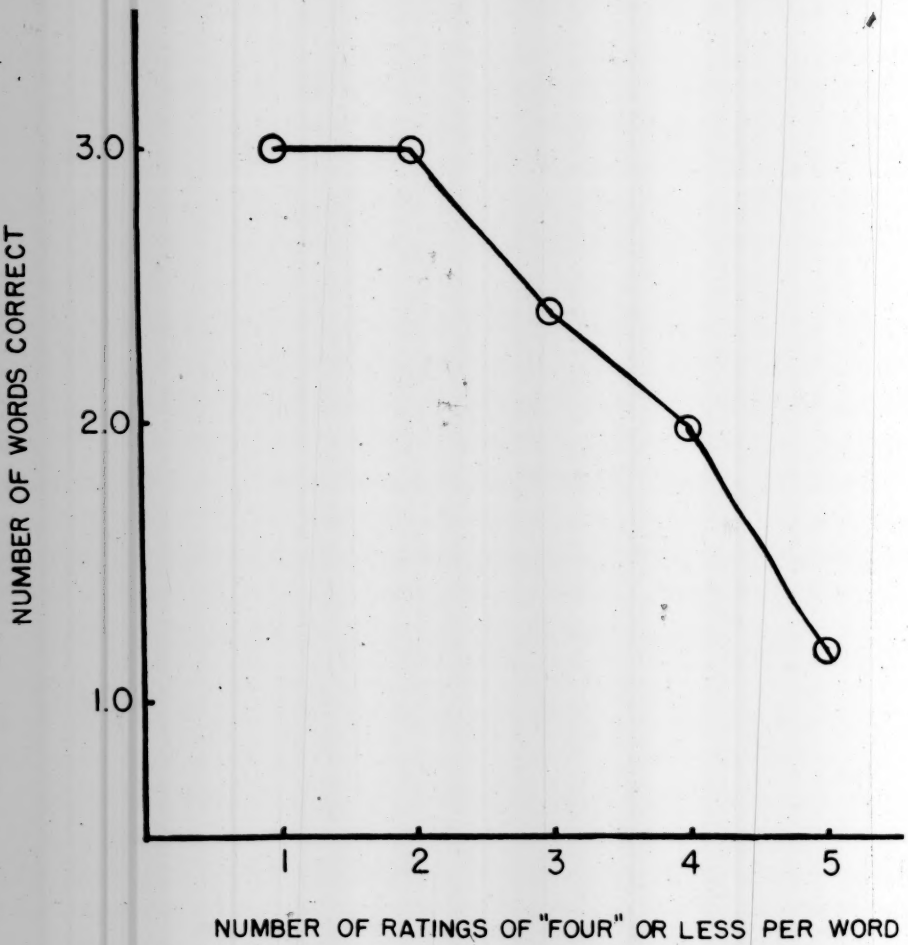

Fig. 3. Relationship between number of words correct for subjects and the number of ratings of "four" or less per word.

gave ratings of "four" or "five" to 94 per cent of the sounds, when given the correct word and several presentations of the "chopped" word. These results contrast with the relatively small number of sounds reported correctly when the speeded speech was presented once to the original naive subjects.[9] This is taken as evidence in support of the hypothesis.

Several objections may be raised concerning the relevance of this hypothesis. First, it might be said that since the judges know the word, they "fill in" the sounds. This objection possibly is answered, however, by the fact that from the data *simple* "fill-in" does not appear to be taking place. There were precise differential (and independent) ratings of sounds in the words, and the judges agreed on these differential ratings.

[9] The experimenter tested one of the judges who was available after the auditory analysis on unfamiliar speeded ("chopped") speech to determine whether his intelligibility score would differ from those obtained from naive subjects. His intelligibility score was found to be within one standard deviation of the mean of the naive subjects' scores.

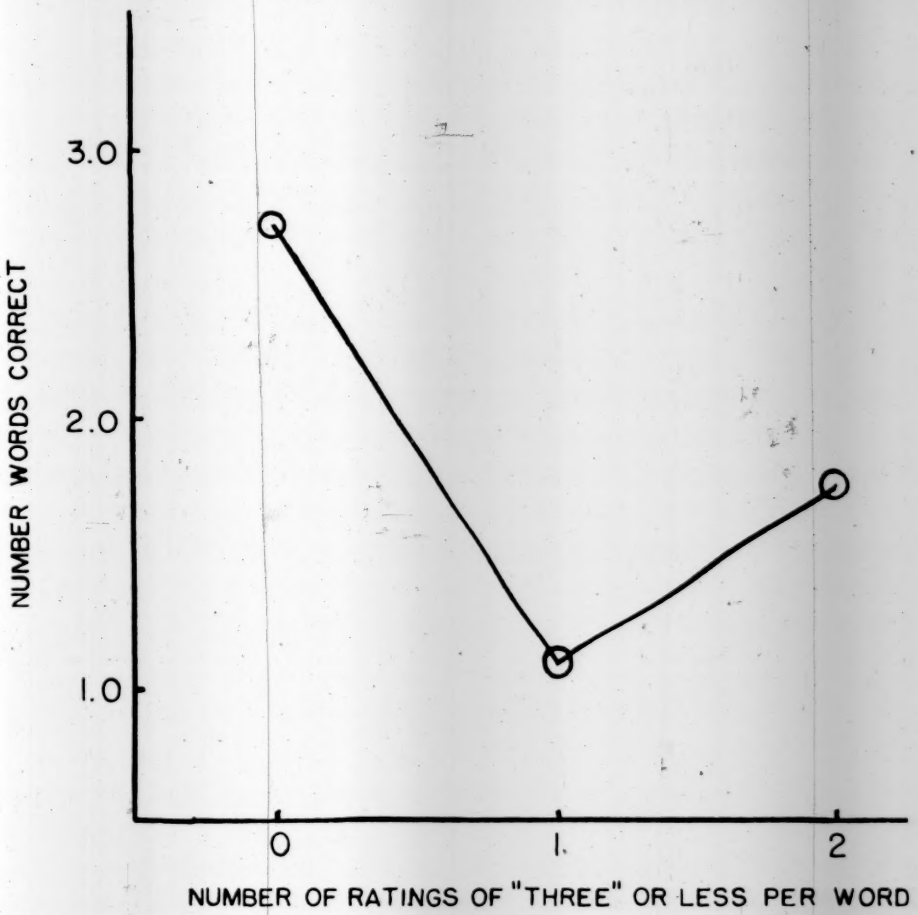

FIG. 4. Relationship between number of words correct for subjects and number of ratings of "three" or less per word.

Second, it might be said that even if no *simple "fill-in"* is taking place, a complex perception is operating which is peculiar to the judging situation; i.e., the rating results have nothing to do with the presentation to the original subjects. This objection may be answered by the fact that predictions are rather precise from the rating situation to the situation where speeded speech is presented to naive subjects; sounds which are most intelligible by ratings make syllables or words intelligible. The most reasonable interpretation would seem to be that briefness of presentation is operating to cause this different, but proportional, relationship.

Further evidence in support of the hypothesis comes from the work on electronically "chopped" speech reported by Miller and Licklider.[10] They report that after several presentations of the "chopped" words to the same subjects the intelligibility increased. This increase in intelligibility occurred even though the subjects were never told the correct words.

[10] Miller and Licklider, *op. cit.*

The question might be raised as to whether the auditory analysis indicates the "goodness" of the physical sounds. The purpose of the auditory analysis was to measure the perceived sounds in their word context. This has an advantage over a physical analysis in the sense that partially damaged sounds may be psychologically intelligible. If there is context effect, it is important that it be measured; e.g., if a consonant defines a vowel, then this definition must be measured. Obviously such a physical analysis would have advantages as well; but the facilities and time did not permit doing both types of analysis in a single study. Probably the auditory analysis does have a close relationship to a physical analysis, but such a relationship must be proved by further experimentation. The present auditory analysis serves to demonstrate the different effects which different rates of "chopping" have upon the sounds of the spondaic words, as well as the differential effects which a given "chopping" rate has upon the sounds within a word.

Perhaps the most interesting finding is the relationship between the judged "goodness" of the sounds and the success with which the sounds, or words with which these belong, were recognized correctly by the original naive subjects. It is especially significant that this analysis indicated that the perception of words in the speeded condition is not simple, involving as it does both good and bad "fill-in."

COMMENTARIES

CONSPICUOUS CONSUMPTION OF LANGUAGE

As felicitous an instance of futile classicism as can well be found, outside of the Far East, is the conventional spelling of the English language. A breach of the proprieties in spelling is extremely annoying and will discredit any writer in the eyes of all persons who are possessed of a developed sense of the true and beautiful. English orthography satisfies all the requirements of the canons of reputability under the law of conspicuous waste. It is archaic, cumberous, and ineffective; its acquisition consumes much time and effort; failure to acquire it is easy of detection. Therefore it is the first and readiest test of reputability in learning, and conformity to its ritual is indispensable to a blameless scholastic life.

On this head of purity of speech, as at other points where a conventional usage rests on the canons of archaism and waste, the spokesmen for the usage instinctively take an apologetic attitude. It is contended, in substance, that a punctilious use of ancient and accredited locutions will serve to convey thought more adequate and more precisely than would the straightforward use of the latest form of spoken English; whereas it is notorious that the ideas of today are effectively expressed in the slang of today. Classic speech has the honorific virtue of dignity; it commands attention and respect as being the accredited method of communication under the leisure-class scheme of life, because it carries a pointed suggestion of the industrial exemption of the speaker. The advantage of the accredited locutions lies in their reputability; they are reputable because they are cumbrous and out of date, and therefore argue waste of time and exemption from the use and the need of direct and forcible speech.—Thorstein Veblen, *The Theory of The Leisure Class* (New York: The New American Library of World Literature, 1953), pp. 257-258. Reprinted by permission of The New American Library of Literature, Inc., and the Viking Press.

BACHELOR'S DEGREE IN SPEECH IN AMERICA

Franklin H. Knower and Twyla Jo Newhouse

THIS study was undertaken to answer certain basic questions about the bachelor's degree with a major in speech in American colleges and universities. Some of these questions are: Where does speech rank among academic disciplines in the frequency with which students select it as a major for a bachelor's degree? Is the speech degree increasing or decreasing in frequency? Is the number of schools conferring the degree increasing? How do the various regions of the country compare in the number and ratio of degrees conferred? What are the states and institutions which lead in conferring this degree? How are size and type of institution related to the number of degrees conferred on majors in the subject?

The major data for the study were derived from reports on *Earned Degrees Conferred by Higher Educational Institutions,* published by The United States Office of Education.[1] Other data were derived from Good's *A Guide to Colleges, Universities, and Professional Schools in the United States,*[2] Brumbaugh's *American Universities and Colleges,*[3] and *The American Year Book* edited by Michaelis.[4]

Although some minor variations appear in the classification of major departments in the four years of the U. S. Office of Education reports, sixty specific subject matter areas are common to the four reports. Such areas as "Arts (major not specified)," are not included among specific departments. Among these subject matter fields in the four years 1948 through 1951, speech ranked 25, 28, 27, and 26.[5] To put the matter most concisely, in 1948 speech degrees constituted .91 of one per cent, in 1949 they were .91 of one per cent, in 1950 they were .98 of one per cent, and in 1951 they were 1.11 per cent of all degrees conferred. The number of speech degrees granted in the four years was 2488, 3076, 4269, and 4284. There was not only an absolute increase in number but also a relative increase in the ratio of speech degrees to all degrees.

In 1948, 33 per cent of speech degrees were conferred on men. This percentage increased to 43 per cent in 1949, to 55 per cent in 1950, and fell back to 53 per cent in 1951. Although there was an increase in the number of women recipients of speech degrees during the four years, it was small; whereas approxi-

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[1] Robert C. Story, *Earned Degrees Conferred by Higher Educational Institutions* (Washington, D. C.: Federal Security Agency, Office of Education) Circular No. 247, 1948, No. 262, 1949, No. 282, 1950, and No. 333, 1952.

[2] Carter V. Good, *A Guide to Colleges, Universities, and Professional Schools in the United States* (Washington, D. C.: American Council on Education, 1945), 681 pp.

[3] A. J. Brumbaugh, ed., *American Universities and Colleges* (Washington, D. C.: American Council on Education, 1948).

[4] S. Michaelis, ed., *The American Year Book* (New York: Thomas Nelson and Sons, 1951), p. 460.

[5] For example speech had more graduates in 1951 than Philosophy, Physics, Zoology, and the total of modern languages. It had fewer than Psychology, English, History, Mathematics, or Political Science.

TABLE I

BACHELOR'S DEGREES IN SPEECH CLASSIFIED BY STATE AND REGION

	1948		1949		1950		Ave. Degs.	All
	Schs.	Degs.	Schs.	Degs.	Schs.	Degs.	Per Year	Schools
EAST								
Connecticut			2	7	1	1	3	21
Delaware							0	3
District of Columbia	2	12	3	46	3	62	40	17
Maine	2	8	1	10	2	12	10	10
Maryland	2	18	2	27	3	40	28	27
Massachusetts	4	35	4	42	6	207	96	50
New Hampshire							0	8
New Jersey	1	3			1	6	3	27
New York	20	296	19	332	20	351	326	98
Pennsylvania	12	65	13	86	14	105	83	92
Puerto Rico							0	2
Rhode Island							0	8
Vermont	1	6	1	6	3	29	14	11
Total	44	443	45	556	53	813	603	374
SOUTH								
Alabama	4	24	6	29	7	63	39	20
Arkansas	4	15	4	12	8	34	20	15
Florida	5	37	6	47	6	84	56	12
Georgia	7	37	6	36	6	17	30	35
Kentucky	3	10	4	20	5	44	25	25
Louisiana	7	37	8	57	8	37	44	18
Mississippi	2	11	3	26	5	12	16	14
North Carolina	2	13	1	20	3	54	29	38
South Carolina	4	23	3	15	3	20	19	24
Tennessee	2	2	2	12	6	24	13	37
Texas	21	148	20	200	27	306	218	53
Virginia	4	17	4	19	6	37	24	34
West Virginia	4	19	5	22	4	19	20	17
Total	69	393	72	517	94	751	553	337
MID-WEST								
Illinois	23	362	27	330	30	459	384	75
Indiana	11	74	13	93	15	113	93	37
Iowa	12	104	10	148	12	157	136	26
Kansas	9	36	9	26	12	63	42	23
Michigan	10	193	9	238	9	296	242	31
Minnesota	8	73	6	84	9	135	97	29
Missouri	8	36	9	50	13	76	54	37
Nebraska	8	30	10	47	8	52	43	19
North Dakota	1	1	2	4	2	6	4	9
Ohio	23	159	20	191	23	242	197	63
Oklahoma	11	80	11	94	13	130	101	18
South Dakota	3	10	4	16	6	31	19	11
Wisconsin	6	34	7	124	9	101	86	34
Total	133	1192	137	1445	161	1861	1498	412
WEST								
Alaska								1
Arizona	1	12	1	13	2	15	14	3
California	19	219	19	304	23	433	319	56
Colorado	4	33	4	47	5	120	67	11
Hawaii					1	2	1	1
Idaho	2	5	2	7	3	9	7	6
Montana	1	1					0	8
Nevada			1	3			1	1
New Mexico	1	3	1	4	2	16	8	8
Oregon	5	11	5	30	6	32	24	19
Utah	3	53	3	71	3	89	71	5
Washington	6	71	6	78	10	115	88	16
Wyoming	1	1	1	2	1	4	2	1
Total	43	409	43	559	66	885	602	136
Grand Total	289	2488	297	3076	374*	4269	3256	1259

*372 schools conferred bachelor's degrees in speech in 1951.

TABLE II
REGIONAL SUMMARIES OF BACHELOR'S DEGREE MAJORS IN SPEECH FOR FIRST THREE YEARS

	East	South	Mid-West	West
Percentage 1950 population in region	28	28	31	13
Percentage of all colleges which are in the region	30	27	33	11
Percentage of colleges in region offering majors in speech and/or dramatics	26	37	56	50
Percentage of all colleges in region which granted bachelor's degrees in speech yearly	13	25	35	38
Percentage of all speech degrees which were granted in region	19	17	46	18
Ratio of one bachelor's major degree in speech per population of	74,878	75,046	31,170	33,538

TABLE III
TEN LEADING STATES FOR BACHELOR'S DEGREE MAJORS IN SPEECH

	1948	1949	1950	3 Yr. Ave.
Illinois	348	346	486	393
California	217	306	550	358
New York	301	332	396	343
Michigan	193	238	363	265
Texas	148	200	323	224
Ohio	157	194	314	222
Iowa	112	148	213	158
Wisconsin	76	125	147	116
Oklahoma	81	94	140	105
Minnesota	71	84	152	103

TABLE IV
TWENTY-FIVE LEADING INSTITUTIONS FOR BACHELOR'S DEGREE MAJORS IN SPEECH*

	1948	1949	1950	3 Yr. Ave.
Northwestern Univ.	172	161	229	187
Univ. of California (all campuses)	63	135	141	113
Univ. of Michigan	86	101	107	98
Michigan State Col.	56	83	109	83
State Univ. of Iowa	55	85	87	76
Syracuse University	49	68	84	67
Univ. of Washington	42	70	52	58
Univ. of Denver	27	41	103	57
New York University	38	51	83	57
Univ. of Minnesota	35	41	70	50
Columbia Col. (Chicago)	83	26	38	49
Emerson College	19	25	96	47
Ohio State Univ.	35	57	46	46
Univ. of Washington	44	42	52	46
University of Utah	25	36	53	38
Brooklyn College	38	38	30	35
Carnegie Inst. of Tech.	24	39	38	34
Hunter College	35	25	43	34
Indiana University	27	35	39	34
Univ. of Oklahoma	35	30	32	32
Texas State College for Women	20	25	43	29
State Col. of Wash.	26	31	35	31
Stanford Univ.	28	22	34	28
Ithaca College	27	22	36	28
U. of North Carolina	11	20	52	27

*This list might be modified somewhat by reports from a few institutions which did not supply data for the original reports.

TABLE V
DEGREES CLASSIFIED BY SIZE OF INSTITUTION

	1948		1949		2 Yr. Ave.		Percentage of Degrees in This Group	Total Students Per Degree
	Schs.	Degs.	Schs.	Degs.	Schs.	Degs.		
0- 299	10	21	6	22	8	22	.8	55
300- 599	52	122	47	135	50	129	4.7	175
600- 999	60	265	65	311	63	288	10.4	175
1,000- 1,999	53	298	55	335	54	317	11.5	256
2,000- 3,999	28	231	30	331	29	281	10.2	310
4,000- 6,999	23	192	24	277	24	235	8.5	562
7,000-11,999	20	384	23	484	22	434	15.8	482
12,000-16,999	10	269	10	351	10	310	11.3	467
17,000-Up	9	452	10	666	10	559	20.1	368
Unknown	24	203	27	165	26	184	6.7	
	289	2437	297	3077	296	2759		

TABLE VI
DEGREES CLASSIFIED BY TYPE OF INSTITUTION

	1948		1949		2 Yr. Ave.		Degrees Per Institution	Percentage All Speech Degrees Per Type
	Schs.	Degs.	Schs.	Degs.	Schs.	Degs.		
State University	41	740	48	1151	45	946	21	34.3
State Regional and Municipal Univs.	10	125	9	114	10	120	12	4.3
Teachers Colleges	27	117	29	173	28	145	5	5.3
Small Protestant Colleges	123	562	124	612	124	587	5	21.3
Small Catholic Colleges	29	105	24	113	27	109	4	3.9
Large Protestant Universities	22	469	21	582	22	526	24	19.1
Large Catholic Universities	5	56	6	77	6	67	11	2.4
Technical and Professional Schools	10	64	10	91	10	78	8	2.9
Unknown	22	198	26	164	24	181	8	6.5
Total	289	2437	297	3077	296	2759		

mately three times as many men received speech degrees in 1950 as in 1948. For degrees in all fields the preponderance of men during the first three years was 65 per cent, 61 per cent, and 76 per cent.

Table I shows the number of schools granting degrees in speech and the number of bachelor's degrees granted in each state classified by region and totaled, together with columns showing the average number of degrees for the first three years and the total number of listed colleges and universities in each state. The regional and over-all totals indicate a general increase in the number of schools which conferred the degree and in the number of degrees granted from year to year during this three-year period. A total of 431 schools conferred the degree during the four-year period. Good's report shows that a total of 521 schools in 1945 offered a major in speech and/or dramatics. Of this total 476 institutions listed a speech major and 329 listed a dramatics major. Three hundred and twenty-five schools provide programs leading to teacher-training certificates in speech.

Table II offers a summary of some of the information from Table I and some additional summary information classi-

fied by regions of the country. The Mid-West states have the highest percentage of the colleges, the highest percentage of all schools offering major degree programs in speech, the highest percentage of total speech degrees granted, and the lowest population ratio per degree granted. The West leads all regions in percentage of available schools which actually conferred speech degrees during the three year period. It is close to the Mid-West in two other categories. The East, which approximates the Mid-West in percentage of all colleges, is lowest of all regions in percentage of colleges offering major degree programs in speech and in the yearly average percentage of colleges conferring degrees on majors in speech.

Table III shows the ten leading states in degrees conferred for each of the first three years and for the first three-year average. Seven of these states are in the Mid-West; each of the other three is in a different region. Table IV shows the twenty-five leading institutions reporting degrees on the basis of this three-year average. It is interesting to note in comparison with the data of Table III that only nine of these institutions are in the Mid-West.

Table V reports degrees conferred during two of the years covered in this study by institutions classified by size into nine groups; a miscellaneous category covers those schools for which data on enrollment were not available. For categories of these sizes two-year averages are computed. Separate columns report the percentage of the two-year average in each category and the ratio of number of all students per degree in speech. The distribution of all speech degrees suggests that a somewhat larger than normal proportion came from the smaller colleges and the larger universities. The large college and small university group have a somewhat larger ratio of total student body size to speech degrees than the ends of the distributions of college enrollments.

Table VI shows the distribution of degrees classified by type of school. Schools are classified into eight conventional categories. The dividing line between the classification of small and large institutions indicated in this table was an enrollment of 3,500 students. Three groups—the state universities, the small, and the large protestant institutions—account for about 75 per cent of all bachelor's majors in speech. The state, regional, and municipal universities and the large Catholic universities which have a speech program graduate a fairly large number of speech majors per institution.

COMMENTARIES

THE GROWTH OF SPEECH EDUCATION

> Speech science and art are right now enjoying a remarkable recrudescence. Without enumerating reasons here, suffice it to say that they are many and conclusive. Speech in all its forms is so inherently valuable to the human race that it is unthinkable that the educational world will be content to neglect the teaching of it and fail to extend the knowledge of its laws and history. Every sign indicates that in the years to come we shall see greater and greater attention paid to speech and shall find more and more teachers of it employed in schools, colleges, and universities. . . . —Charles H. Woolbert, "The Organization of Departments of Speech Science in Universities," *The Quarterly Journal of Public Speaking*, II, 1 (January 1916), 77.

AN ANALYSIS OF SOME CHARACTERISTICS OF MEMBERS OF THE SPEECH ASSOCIATION OF AMERICA

Franklin H. Knower and Thomas E. Richmond

THE Directory of The Speech Association of America is designed to provide a useful source of information about individual members. The authors became curious about the possibility of using it as a source of information about the general characteristics of the membership of the organization. The following report is offered with the thought that it may prove interesting to others.

The 1949-50 and 1952-53 Directories and their supplements were used as the major sources of information. The analysis of the 1949-50 Directory is reported in tables as Group I, and the analysis of a sample of 1000 cases from the 1952-53 Directory is reported as Group II. Not all members reported personal data in sufficient detail to be included in all analyses, although relatively complete data are reported by most members. The assumption is reasonable, therefore, that if all had reported the data requested, the proportion of members in various classifications would not be materially different from those analyzed. The number of teacher members on whom data were considered sufficiently complete for our major analysis of the 1949-50 Directory was 3,350. This number constitutes about 84 per cent of the listed members. The 16 per cent unanalyzed in Group I in most of the tables were student members or persons not reporting information about themselves. Group II shows that in 1952-53 about 12 per cent were student members and about 16 per cent were non-teacher members or persons not reporting their occupation.

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TABLE I

EMPLOYMENT CLASSIFICATION OF MEMBERS

	No.	Group I Percentage	Group II Percentage
College Teachers	2199	65.6	47.7
High School Teachers	720	21.5	12.8
Special Teachers	279	8.3	7.4
Private School Teachers	72	2.1	2.5
Private Tutors	38	1.1	.4
Elementary School Teachers	35	1.0	.4
Teachers in Industry	7	.2	.3
Students			12.0
Others			16.2

A sample of 1000 members was drawn from the 1952-53 Directory for our Group II. The data on this sample were analyzed in two groups of 500 each and the two samples compared for determination of the reliability of the percentage figures for this group used in the tables. This sample was sufficiently large to give a reliability of the order of $\pm .97$ for the percentage analysis. This sample was considered sufficiently stable to permit reasonably precise inferences about the population as a whole.

Table I indicates the occupational classification of members. Approximately two out of every three teacher members are college teachers and one teacher out

TABLE II
NUMBER OF TEACHER-MEMBERS OF THE SPEECH ASSOCIATION BY GEOGRAPHIC AREA AND POPULATION RATIO

Geographic Area	Percentage Members Group I	Members Group II	Population
Eastern States (Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont)	26.	30.7	28.
Southern States (Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia, West Virginia, District of Columbia)	16.	13.2	28.
Midwestern States (Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Wisconsin)	43.	40.4	31.
Western States (Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming)	14.	13.9	13.
Other	1.	1.8	

of every five is a high school teacher. Table II indicates the distribution of members by regions and per population ratio. In both the East and the West the percentages of our membership approximate the population percentages. In the South the membership percentage is considerably below the population percentage. In the mid-West the membership percentage is well above the percentage of the total population. There are well over twice as many members per unit of population in the mid-West as in the South. It will be interesting to note in the future whether the increase in percentage of membership in the East continues.

Tables III and IV indicate the most commonly expressed major and minor interest in areas of the field and in cognate fields. All major interests up to five and all minor interests up to three were tabulated for Group I. There were 8,055 major and 4,190 minor interests reported. On the average about two and one-half major interests and one and one-half minor interests were reported by each member. Some 350 different interests were reported. These interests were classified into seven areas of the field of speech which account for about 69 per cent of all interests and into areas of cognate fields which account for about 31 per cent of the interests. About 86 per cent of the speech interests were major and about eighty per cent of the cognate field interests were minor.

Interest data for Group II were computed somewhat differently. Here the frequency with which first interests are reported in the various areas was also tabulated. The percentages for Group II are computed on the basis of the 1000 members in the sample rather than the total number of references to the various interests. Any person using two or more suggestions of interest in any one of the areas was tabulated only once. If he reported interests in various areas each such varied interest was tabulated once for each area. This difference does not materially change the rank of the vari-

ous interests. Changing conditions in the field may well account for the one difference which occurs.

More interests were expressed in public address than any other area, interest in oratory. Less frequently listed interests occurred too infrequently for separate listing here. Most common interests in theatre include dramatics, play production, directing, play writing,

TABLE III
EXPRESSED INTERESTS IN AREAS OF SPEECH COMPUTED IN PERCENTAGES AND RANKS

	Group I				Group II				
	Major Interests	Minor Interests	Total	Rank	First Major Interest	All Major Interests	Minor Interests	All Major and Minor Interests	Rank All Interests
General Speech	9.9	14.8	10.6	4	6.1	12.5	5.1	17.6	4
Public Address	34.3	24.0	32.9	1	22.8	33.5	6.1	39.6	1
Interpretative Reading	8.5	11.7	8.9	5	2.3	11.4	4.2	15.6	6
Radio and Television	8.2	11.9	8.7	6	3.3	11.0	5.6	16.6	5
Theatre	22.3	21.4	22.2	2	22.0	32.6	6.3	38.9	2
Speech and Hearing Disorders	14.7	13.9	14.6	3	23.2	28.7	4.1	32.9	3
Speech Education	2.1	2.3	2.1	7	1.7	5.0	2.7	7.2	7

TABLE IV
EXPRESSED INTERESTS IN COGNATE FIELDS COMPUTED IN PERCENTAGES AND RANKS

	Group I				Group II				
	Major Interests	Minor Interests	Total	Rank	First Major Interest	All Major Interests	Minor Interests	All Major and Minor Interests	Rank All Interests
Education	4.7	5.7	5.4	4.5	.2	.9	5.7	6.6	8
English	43.8	35.2	37.0	1	2.3	5.7	30.6	36.3	1
Journalism	1.5	1.0	1.1	10	0	0	.7	.7	10
French	.9	1.6	1.5	9	.1	.1	1.9	2.0	9
Literature	7.2	2.3	3.3	7	0	1.3	2.8	4.1	6
Music	1.5	2.9	2.6	8	0	.2	2.0	2.2	8
Psychology	7.4	12.5	11.5	2	.7	2.5	13.4	15.9	2
History	4.1	8.2	7.4	3	.1	.2	5.6	5.8	4
Political Science	1.0	6.1	5.0	6	.1	.2	2.9	3.1	7
Social Studies	1.8	6.4	5.4	4.5	.1	.3	4.7	5.0	5
Miscellaneous	20.1	18.1	19.8		.1	.7	10.6	11.3	

although in Group II more members reported first interests in speech and hearing disorders and almost as many members reported total major and minor interests in theatre. They constituted over one-third of all interests in speech. Public address is an interest of well over one-third of the members. This area included such interests as public speaking, debate, discussion, rhetoric, forensics, argumentation, and oratory in that order of frequency of interest. Only thirteen members of the association expressed an dramatic literature, stagecraft, children's theatre, acting, history of the theatre, technical theatre, and motion pictures; ten reported this interest. The interests in general speech include speech, phonetics, voice science, fundamentals, communication, voice improvement, speech arts, psychology of speech, and business speech. Ten people reported the latter interest for Group I.

Table IV indicates about three times as much interest in English as in the next field of interest—psychology—al-

though this interest may be increasing. When history, political science, and social studies are classified together they constitute fourteen to eighteen per cent of expressed cognate interests. The miscellaneous interests here include all outside interests expressed less frequently than the first ten.

Tables V, VI, and VII indicate colleges and universities from which the greatest number of members reported receiving bachelor's, master's, or doctor's degrees. Members reported receiving degrees from some 546 different institutions. Among the schools from which members received graduate degrees quite a number do not grant degrees in speech at any level.

A cross-checking of membership of

TABLE V

ORDER OF FIRST THIRTY COLLEGES AND UNIVERSITIES CLAIMED AS THE SOURCE OF BACHELOR'S DEGREES BY TEACHER-MEMBERS IN 1949-1950 DIRECTORY

Name of School	Number of Degrees
Northwestern University	86
Ohio State University	85
University of Wisconsin	84
State University of Iowa	79
University of Michigan	67
University of Minnesota	62
Columbia University	51
Emerson College	48
University of Illinois	47
Hunter College	45
University of California (Los Angeles)	43
Brooklyn College	42
Syracuse University	41
University of Washington	41
South Dakota University	38
New York University	37
University of Southern California	37
Iowa State Teachers College	37
University of Denver	36
Ohio University	36
Cornell University	35
Western Michigan College of Education	34
Ohio Wesleyan	33
West Virginia University	33
University of Missouri	33
University of Nebraska	33
Depauw University	32
Boston University	32
Southwest Missouri State College	31
Carnegie Institute of Technology	31
Total	1,368

TABLE VI

ORDER OF FIRST THIRTY COLLEGES AND UNIVERSITIES CLAIMED AS THE SOURCE OF MASTER'S DEGREES BY TEACHER-MEMBERS IN 1949-1950 DIRECTORY

Name of School	Number of Degrees
Northwestern University	241
Columbia University	234
University of Michigan	192
University of Wisconsin	188
State University of Iowa	135
University of Southern California	81
Cornell University	63
University of Minnesota	50
University of Denver	49
Ohio State University	44
Louisiana State University	42
Western Reserve University	38
University of Missouri	33
Pennsylvania State College	32
Yale University	31
Pasadena School of the Theatre	29
Colorado State College of Education	27
University of Illinois	26
University of Texas	25
South Dakota University	24
Catholic University of America	24
University of Washington	23
University of Pittsburgh	23
Syracuse University	22
New York University	21
Harvard University	19
University of Chicago	18
Stanford University	18
West Virginia University	17
Michigan State College	17
Total	1,786

TABLE VII

ORDER OF FIRST TWENTY COLLEGES AND UNIVERSITIES CLAIMED AS THE SOURCE OF DOCTOR'S DEGREES BY TEACHER-MEMBERS IN 1949-1950 DIRECTORY

Name of School	Number of Degrees
University of Wisconsin	96
State University of Iowa	65
Northwestern University	56
Columbia University	35
Cornell University	32
University of Michigan	27
University of Southern California	26
New York University	22
Louisiana State University	20
Ohio State University	13
Stanford University	12
University of Minnesota	12
University of Chicago	11
Fordham University	11
University of Denver	10
University of Missouri	9
Pennsylvania State College	9
Syracuse University	8
Marquette University	7
Harvard University	7
Total	488

The American Speech and Hearing Association and The American Educational Theatre Association with the membership of The Speech Association of America revealed that about 35 and 27 per cent of the members and associate members of the Speech and Hearing Association and 34 and 37 per cent of the members of the Educational Theatre organization also belonged to The Speech Association of America in the two years studied. Only about 20 persons in the first year and 9 in the second year belonged to all three organizations. In terms of membership of the SAA about 13 and 12 per cent of its members also belonged to the American Speech and Hearing Association, and 15 and 14 per cent of its members also belonged to The American Educational Theatre Association in the two years studied. The individual members of the three organizations reported in 1952 Directories were 2,349 (including associates) for Speech and Hearing, 1,686 for Theatre, and 4,518 for Speech.

COMMENTARIES

THE RELATIONSHIP OF SPEECH TO OTHER AREAS

In fact, when the teacher of Public Speaking faces things as they are, he realizes not only that narrow specialization will not produce the best results, but he will realize that, in view of the narrow range of reading covered by the average student, specialization upon technique is futile. He will realize that his greatest work is in stimulating, as a means to effective expression, a wide range of general reading and a keen interest in contemporary thought and action. . . . The Public Speaking department is to serve as a clearing house of ideas. The instructor should inspire in his students a vital interest in the affairs of the world, in politics, sociology, economics, literature, and art. He must realize with Cicero that all the arts which pertain to culture, have, as it were, a common bond; and he should make his students realize it. Too many students are graduating without the slightest realization of the relationship of the various departments in which they have worked. They have no vivid sense that we live in a universe instead of a multiverse. To the question, "Has't any philosophy in thee?" they can only reply with a stare. To accept the function of a general specialist, to be chiefly a stimulator of thought, to refuse to accept the limits of one department is not making a smaller intellectual demand upon the teachers of Public Speaking, it is increasing it. It means that while other departments are progressively specializing, we must return to the intellectual ideal of the college president of a century ago who could fill any chair in the institution, even tho we realize the impossibility of actually doing so.

Such a possibility may not bring immediate academic recognition. It may take some time for specialists of a certain type to admit the worth of any profession different from their own. But since there is a real need in our colleges for such chairs of general culture, since the value of such work is indisputable, teachers of such a type may face the future with confidence.—Everett Lee Hunt, "General Specialists," *The Quarterly Journal of Public Speaking*, II, 3 (July 1916), 262-263.

CONCEPTS OF LEADERSHIP

Franklyn S. Haiman

ONE of the most persistent sources of confusion among those engaged in the study of face-to-face discussion groups is the meaning of the concept *democratic leadership*. An examination of the literature or, even better, an observation of the experts themselves in action at speech conventions, adult education conferences, or group dynamics workshops reveals everything from anarchy to subtle authoritarianism flying the flag of democracy. The reflections set forth in this paper may help to clear the air.

This discourse will begin by defining a purely democratic discussion group, and will then elaborate the view by distinguishing it from other concepts which also lay claim to the democratic label.

I

It is the contention of this paper that the only truly democratic situation is a leaderless group. A leaderless group is not the same as a leader*ship*less group. A leaderless group is one with no *single* leader, chairman, or moderator, either appointed, elected, or self-asserted. Nor is there an oligarchy of two or three such persons. Leadership exists, but it is diffused throughout the group. Every member is both participant and leader and will be predominantly one or the other at any given moment as he responds to the ideas or feelings flowing at the time. Every member is at some times subjective and at other times objective, sometimes a party to conflict and sometimes a resolver of conflict. At one moment a member may be contributing original ideas and a few moments later clarifying or summarizing the ideas of others. On occasion he may try to talk too long or away from the point. On another occasion he may try to prevent someone else from doing so. In short, each member of the group, in addition to "being himself," bears equal responsibility for the survival and progress of the group as a cooperative team; that responsibility is not the peculiar domain of one leader or of a select few.

The distinction between this view and that of the *laissez-faire* school of behavior should now begin to come clear. The *laissez-faire* or anarchic group is not only leaderless—it is also leader*ship*less. The nominal chairman, if there is one, gives the group a free hand to do what it pleases, and the members please to work for themselves as individuals rather than together as a cooperative team.[1] None of them, or too few of them, are willing or able to perform the leadership functions necessary to hold any group together. This inability may be due to apathy, lack of experience, or emotional barriers to cooperation. But its causes or cures are not important here. The salient point is that the leader*ship*less group differs from the leaderless group described above.

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[1] Describing *anarchy* in this way, which conforms with the most popularly accepted connotation of the term, may do the philosophical anarchists an injustice. One finds as one reads Peter Kropotkin's *Anarchist Morality*, for example, that although he would do away with all laws and authority, he believes that man's "natural morality" will lead him to cooperative behavior. This bears some similarity to the concept of diffused leadership, though it probably does not ordinarily happen "naturally."

II

Why, to be democratic, must a group be leaderless? Certainly everyone would agree no matter what his particular bias, that a leader who tells his group what to believe or what to decide, either overtly or subtly, from either selfish or benevolent motives,[2] is not behaving democratically. He is an autocrat who, *although acknowledged to be necessary in other situations,* is banished by all from democratic face-to-face discussions. But, say some of the experts, a central leader need not be an autocrat on substantive matters; he need not impose his views upon the group. He may simply serve to coordinate the group's activities. If his behavior is in any degree autocratic it is so only with regard to procedural matters. He may direct the group in *how* to think, not *what* to think. He is the authority on methodology.

At least three schools of thought are discernible among those who hold to this idea of a single, central discussion leader.[3] The first school advocates what might be termed a Static Procedural Autocracy. The second group favors a Dynamic Procedural Autocracy. The third believes in Delegated Autocracy.

Static Procedural Autocracy has widespread support among teachers of speech, and appears to be the prototype for the majority of practitioners of the art of conference leadership throughout the nation. The leader is seen as a guardian of the group process, the authority on problems of thinking and working together. He regulates participation in order to achieve what seems *(to him)* to be a proper balance; he clarifies issues, summarizes, maintains relevance (or what seems relevance *to him*), mediates, and where possible resolves conflict. The burden of clarity, objectivity, and cooperativeness is thus placed largely on one man's shoulders, and the leadership responsibilities of the members are correspondingly decreased. The advocates of this point of view make no suggestion that the leader's job could ever be diffused throughout the group, though some concede that certain aspects of it might. By and large they argue that leadership responsibilities are too difficult or too specialized to be handled efficiently by group members. Growth or improvement in the group's procedures is attainable only through the training of the leader, or consultation with the leader, outside of the group meetings.[4] The authority or status relationship between leader and group is static; the group continues to be dependent on the leader for handling and solving its problems of working together.

III

Dynamic Procedural Autocracy is at the present time enjoying a spurt in popularity, stimulated by the influences of the "group dynamics" school of thought and Carl Rogers' non-directive counselling. Here leadership is still central, though perhaps now the leader appears in the guise of a trainer, a counsellor, a three-man oligarchy of leader, observer, and recorder; or perhaps he is completely hidden beneath the facade

[2] Distinctions between the apparently selfish and apparently benevolent autocrat are interestingly discussed by Leland Bradford and Ronald Lippitt, "Building a Democratic Work Group," *Personnel*, XXII (November 1945), 142-148.

[3] There are undoubtedly many shadings between these schools of thought, just as there are shadings from substantive to procedural autocracy, but only the major categories are significant here.

[4] For an example of this point of view, see Irving J. Lee, *How to Talk With People* (New York: Harper & Brothers, 1952), particularly pp. 63-64 and 100-101.

of "just another member of the group."[5] In this school of thought, one of the leader's essential functions is to sensitize and train group members to the responsibilities which he hopes will eventually be distributed throughout the group. This distribution is to be accomplished through the processes of group self-evaluation, the leader playing a permissive, accepting role. His relationship to the group is dynamic; his status is ever-changing; his aim is to dissolve the authoritative relationship.

At first glance this view may seem no different from that of the ideal leaderless group described at the outset of this paper. After all, its ultimate goal is the achievement of the same state of affairs—is, in fact, the only route by which that end can be attained; but a significant distinction exists. So long as the processes of dynamic autocracy are not complete, and the gap between leader (whatever he may be called) and group is not closed, the situation is not purely democratic. The trainer or counsellor has more leadership responsibility than the trainees, hence must play a role of greater objectivity and greater restraint. He cannot "be himself" in the same degree as "just another member of the group." He will be regarded by others and will regard himself as a father-figure who is set somewhat apart. This is not necessarily bad. It is often unavoidable. And in any case it is more desirable than the static relationship.

Erich Fromm ably describes the preferability of dynamic over static authority:

> An example will show what I have in mind. The relationship between teacher and student and that between slave owner and slave are both based on the superiority of the one over the other . . . The superiority has a different function in both cases: in the first, it is the condition for the helping of the person subjected to authority; in the second, it is the condition for his exploitation. The dynamics of authority in these two types are different too: the more the student learns, the less wide is the gap between him and the teacher. He becomes more and more like the teacher himself. In other words, the authority relationship tends to dissolve itself. But when the superiority serves as a basis for exploitation, the distance becomes intensified through its long duration.[6]

The advocates of static procedural autocracy will no doubt object to the use of Fromm's quotation to make the point, because of the implication that leaders of the type they approve are engaged in exploitation. How can one who is sincerely helping a group to reach its own substantive decisions, and reserving authority over methodological matters only, be compared to a slave owner? Slave ownership is admittedly an inappropriate comparison, and the term *exploitation* has unfortunately extreme connotations. But the essential proposition involved here is defensible, namely, that the static procedural autocrat does not work in the best interests of a democratic group.

To be sure, this type of leader does not deliberately or consciously dominate his followers. He pictures himself as playing a benevolently helpful role. So, one might add, does many a dictator of the substantive variety! He is engaged, however, in perpetuating a state of dependency in his followers. His dominance may be confined to procedural matters and his authority may be subject to review by the group; nevertheless, wherever a static state of dependency exists, there, as Fromm suggests, the psychological distance between leader and follower is increased. This process un-

[5] The implication is not intended that this is sinister or bad. Nor should this view be identified with all people in group dynamics, any more than static procedural autocracy can be identified with all teachers of speech.

[6] Erich Fromm, *Escape from Freedom* (New York: Rinehart, 1941), pp. 164-165.

necessarily perpetuates the leader in a role above and apart from the rest of the group and arouses the suspicion that the power he clings to will be egocentrically employed. Else why not share it with the rest of the group?

The reader may be tempted to answer: Because it is not important enough to bother the whole group with! Yet close study of group behavior surely suggests the psychological importance of procedural matters. *The technical problems of working together, and the interpersonal complexities arising therefrom, can no longer be dismissed as of less concern than the external or objective problems confronting a group.* The belief that members of a democratic group must have a part in the making of substantive decisions yet need not make decisions in the realm of their personal interactions seems to be untenable in the light of newer insights. It is strange that those who have always preached the democratic credo that "the means are as important as the ends" should have taken so long to recognize its implications in the field of discussion leadership.

IV

The author is indebted to a colleague in sociology for bringing Delegated Autocracy sharply to his attention. Impatient with the slow and cumbersome processes of discussion he said one day:

> I want a leader who will go ahead and handle these situations. I don't have time to fool with such nonsense. So long as I have the right to stand up on my hind legs and tell him when he does something I don't like, and to vote him down if he gets out of line, we've got democracy.

This is democracy of a sort, perhaps, but of a sort quite different from that proposed in this paper. Those who share his view would delegate to a single, central leader the responsibility for a variety of tasks—perhaps preparing the agenda, regulating participation, summarizing, and even making decisions on a good many substantive matters. They would also reserve the right to check or override the leader if these tasks were not performed to the satisfaction of the group.

This procedure sounds both efficient and democratic. But a closer examination begins to raise the question: Where does this process lead? If it is convenient to delegate one task will it not be convenient to delegate another? May not the participants forget how to do these things for themselves—and thus let slip away the power with which to challenge the leader? As more and more authority is delegated to the leader, may not the members, in corresponding degree, lose the will and strength to overthrow him? The right to shout "Robber" is of little avail if he who shouts has lost the power to act.

Delegated autocracy would seem to be dynamic autocracy in reverse. In both cases a central leader has some degree of authority. In dynamic autocracy he is in the process of turning it over to the group. In delegated autocracy the group is in the process of giving it back. In the former case group members are building up their leadership muscles; in the latter they are growing weak and flabby.

Anyone observing a discussion group at a single meeting with a central figure exerting procedural authority might have difficulty to distinguish it as a static, dynamic, or delegated autocracy. The status of the leader might be permanent, or it might be in process of contraction or expansion. A brief visit, however, should enable one to identify the difference between these three and the leaderless group.

V

The leaderless but not leadershipless group is an ideal not easily or quickly achieved. Furthermore, no one can argue that this most purely democratic of methods is to be desired in all situations. The other types no doubt have their places. The static procedural autocrat is probably best for a group of persons with little skill in discussion who are meeting only once or a few times. Delegated autocracy, in a group of busy people is innocuous so long as it is kept from going too far, as it can be by alert and frank members. Likewise no one need be troubled if the dynamic procedural autocrat never achieves his goal of working himself entirely out of a job —so long as he keeps moving in that direction. Nevertheless these forms are compromises with pure democracy, and wherever possible the aim should be the leaderless group.

What does the leaderless group look like? The members straggle into the meeting room in groups of one to four. Casual conversations fill the air until apparently all who are coming have arrived. Social talk may continue for a short while, perhaps longer than it would if a single leader were present to call the group to order; but soon one of the members who has business to present to the group will speak up and state his problem. Others will respond. If two or more begin to talk at once, the ones with the least motivation will stop and perhaps even say, "Go Ahead," to the one who seems most eager. Conversation will continue until the issue is resolved by someone who can verbalize a summary to which the rest of the members give their assent. If a conflict arises over a point which the majority are interested in pursuing, but which they do not have time to explore fully, someone who is not too deeply engrossed in the issue will interject the suggestion that time is getting short and that the group had better settle the matter by a vote or else postpone it to another time. Sensing their group responsibilities, the majority of members may nod their agreement and turn to the one who made the suggestion to conduct and count the vote. If the majority ignore their other responsibilities and reject the suggestion to vote or postpone the discussion, the group as a whole will suffer the consequences. One or two experiences will impel the group to develop a greater sense of responsibility. This procedure will be far more effective than having a chairman act.

When the customary closing time approaches, someone will say, "Let's go home." If he voices the sentiments of the majority, people will begin to get up and leave. If he has interrupted something in which the majority are interested, he will be ignored. If two or three others who feel as he does start to leave and then see that the rest of the group are still engaged in important discussion, they may succumb to social pressure and sit down again unless they have urgent reasons for leaving.

In summary, group action is controlled by the social pressure of the majority rather than by a single, central leader. Minority rights are protected only by the fair-mindedness and maturity of the majority. When one considers the frequent fickleness of social pressure, the protection may seem feeble. But further reflection should reveal that if the qualities of tolerance, responsibility, and fair play are lacking in the majority, *no group, leaderless or led,* can function democratically.

The leaderless group is a difficult and elusive achievement, probably because most of us are ill-equipped, intellectually

and emotionally, for the task. It requires considerable training. It slips easily and frequently into chaos, at which times extreme frustration prevails and members cry in disgust: "This isn't democracy; it's anarchy!" But the fact that they all become so deeply upset is indicative of the stake they feel in the recovery of the group. On occasion the leaderless group may slip back to the dynamic autocracy from which it sprang —if the original leader is still around. This action is perhaps like that of the ex-patient who goes back to his psychotherapist for a little help and reassurance after he has been discharged. But these lapses are only temporary respites from the travails of self-reliance. The leaderless group does work and seems to provide the most satisfying fulfillment of individual and group needs yet observed.

Perhaps we would do well to consider the advice inscribed on the walls of the ancient Armenian city of Ani (*circa* 2000 B.C.):

> The wisest remember that the chief of the flock which leads to the pasture-ground is only an animal like the rest.

COMMENTARIES

DELIVERY

Delivery depends on the voice and on gestures. Of these, the voice is far more important. Obviously, it must be clear. Not many teachers make the mistake of speaking inaudibly. Yet some talk too fast to follow, while others chew their words, or gobble them, or hiss and splutter them, until the pupils tire of making the effort required to sort out the meaning from the noises, and take their revenge by mocking the noises. If you have a regional accent, or a curiously pitched voice, or a difficulty with any particular letter, watch your pupils' eyes. You will soon learn when they have ceased to understand and are merely listening for you to quack or hoot. . . .—Gilbert Highet, *The Art of Teaching*, p. 100. Reprinted by permission.

THE PSYCHOLOGY OF THE SHIBBOLETH

One of the effects of ambivalence is *overcorrection*. It is not the person brought up to an easy and natural use of the prevailing fashions in grammar and diction who is offended by "errors" in speech, but the person who has only recently acquired the habits of good usage and who is, if he does not speak carefully, likely to relapse. . . .—Edwin R. Guthrie, *The Psychology of Human Conflict*. (Harper & Brothers Publishers, New York: 1938), p. 185. Reprinted by permission.

THE GROWTH OF KNOWLEDGE

The chief End, proposed by the Author of this Treatise in making it public, has been to excite his Readers to curiosity and inquiry; not to teach them himself by prolix and formal Lectures, (from the efficacy of which he has little expectation) but to induce them, if possible, to become Teachers to themselves, by an impartial use of their own understandings. He thinks nothing more absurd than the common notion of instruction, as if Science were to be poured into the Mind, like water into a cistern, that passively waits to receive all that comes. The growth of Knowledge he rather thinks to resemble the growth of Fruit; however external causes may in some degree co-operate, it is the internal vigour, and virtue of the tree, that must ripen the juices to their just maturity. James Harris, *Hermes*, 4th edition, p. v.

THE TRIFURCATION OF DRAMA AND THEATRE IN ENGLISH

John Gassner

A TRIFURCATION of the modern drama and theatre into distinctively English, Irish, and American branches has long been noted, and this phenomenon was until recently considered entirely advantageous. It indicated a welcome diffusion of dramatic art throughout significant sectors of the English-speaking world and an even more welcome capitalization on the diversity of their cultures. Recently, however, doubts have arisen, especially among a new generation of critics. It is a question today whether the consequences have not made the respective dramatic art of England, Ireland, and America deplorably provincial, deprived it of universality, and encouraged—by a species of inbreeding—the hypertrophy of native tendencies within each nation. These doubts are inspired by a legitimate restiveness in the face of each nation's shortcomings in stage production and playwriting, as well as by a bias in favor of a cosmopolitanism[1] attributed to Western continental Europe and denied to the English-speaking world, at least so far as the theatre is concerned.

The inevitability of a cleavage in English-speaking theatre, however, can be established with little difficulty, and it can be argued that the cultural basis of this division has been so genuine that both the advantages and disadvantages have been virtually ineradicable. The fact is that, for better and worse, the growth of modern drama in English has been concurrent with the cultivation of national attributes. Divisive forces which began to operate in the eighteen-eighties gradually diminished London's claims as the sole theatrical capital of the English-speaking world, which has now had three theatrical centers in London, Dublin, and New York for the greater part of the century. Playwrights, managements, critics, and students must start with this fact, whatever their judgment and practices may be.

I.

The development of a modern American theatre was not solely an adjustment to the modern world in general but a reflection of social realities in the United States. With the advent of Bronson Howard, whose labor-problem drama *Baron Rudolph* appeared in 1881, and of James A. Herne, whose *Margaret Fleming* appeared in 1890, America began to develop playwrights who could make some claims to modernity. The age of dependence upon English and continental European drama was drawing to a close, and American writers began to take into account the realities

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[1] This cosmopolitanism may be noted in writings on the theatre in the literary periodicals, notably *The Hudson Review*, *The Kenyon Review* and *The Partisan Review*; in the writings of Eric Bentley (*The Playwright as Thinker*, 1946, and articles since 1945 in the above-mentioned periodicals, *Theatre Arts*, and *The New Republic*); and in Theodore Hoffman's *The American Theatre is Un-American* (*Theatre Arts*, March 1953), written in reply to my strictures on the "new critics'" tendency to denigrate the American theatre since 1920 ("There Is No American Drama," *Theatre Arts*, September and November 1952).

of the American scene. The theatre was invaded by the problems of class conflict, political corruption, and trusts and "trust-busting" which reached a climax during Theodore Roosevelt's administration. Even the genteel Clyde Fitch could not resist the now popular role of the man with the muckrake when he presented his exposé of metropolitan politics *The City* in 1909. And these problems, to which we must add those of racial conflict, treated in Edward Sheldon's *The Nigger* in 1910, appeared in a cultural context too distinct to be identified with the matter of English drama. In such plays as Bronson Howard's *The Henrietta*, Charles Klein's *The Lion and the Mouse*, inspired by Ida Tarbell's exposé of the Standard Oil Company, and Edward Sheldon's *The Boss*, moreover, the treatment, too, was distinctive. The writing had a rough grain of surface realism instead of the varnish of urbane manners present in English social drama not only in the plays of Pinero and Henry Arthur Jones, but even in most of the work of their successors, including Bernard Shaw.

The age of dependence of the American theatre also began to end with the literary vogue of a conflict peculiar to America—namely, the struggle against Puritan conscience and the mores associated with it, a subject treated only twice with any distinction in England (in *John Ferguson* and *Rutherford and Son*). William Vaughan Moody's *The Great Divide*, first offered in 1906 under the title of *A Sabine Woman*, was more appropriately retitled in 1909 than perhaps the author himself realized: Moody had in mind a geographical and moral "divide" between Puritan New England and the "Wild West." But his play, no matter how timorously offered, was also a "divide" between the Victorian and post-Victorian theatre in America—a fact that became also evident in Eugene Walter's *The Easiest Way* in 1909, Jesse Lynch Williams' *Why Marry?* in 1914, and many a later American play. O'Neill was still taking note of "Puritanism" in such plays of the 'twenties and the 'thirties as *Desire Under the Elms*, *Mourning Becomes Electra*, and even *Ah, Wilderness!*

The "melting pot" aspect of American life, intensified by successive waves of immigration before 1914, affected the tempo, temperament, and idiom of our cities. Modern American comedy became charged with an exuberance and irreverence that increasingly distinguished the humor of the American stage from that of English comedy of manners. Resting on previously laid down strata of frontier humor, American stage humor may even be said to have developed a case of elephantiasis. The rebelliousness and pseudo-sophistication of the Babbitt-baiting era of Prosperity and Prohibition combined with urban, melting-pot irreverence to give America the nose-thumbing drama of which the comedies of George S. Kaufman and his collaborators are the chief exemplars.

A process of extroversion has continued in the field of American comedy to the present day, so that today most English comedy of manners seems unavoidably mild to the devotees of *You Can't Take It With You* and *Born Yesterday*. Graceful and ultra-refined comedy, such as the Anouilh-Fry *Ring Around the Moon*, strikes our ordinary play-going public as effete. The American stage management that is influenced by the success of a play in London is likely to make a grave error in importing the piece to Broadway without giving thought to national differences in humor rarely overcome except by superlative acting on the part of popular performers. Our humor has tended to spill out of

the drawing room into public places: into the market place of America's luxuriantly exotic businesses such as Hollywood and tinpan alley, or into the forum of socially exigent ideas—which may explain, in part, the continued vogue of Bernard Shaw's plays in America. Even the superfine high comedies of Barry and Behrman usually took some notice of social, and even political, conflict.

Neither boisterousness nor traffic with social drama, however, is incompatible with puritanism, sentimentality, and romanticism; and neither is the realism of verisimilitude. Boulevard drama has usually been found too salacious for the American stage.[1] Fractious and rough-grained adults, such as the swaggerers of *What Price Glory?* and *The Front Page*, usually receive an accolade from the American dramatists on the principle that unmannerliness is a mark of manliness, candor, and ingrained decency. Children of the *Junior Miss* pattern receive considerable coddling in American comedy; English writers would "put them in their place," whereas American playwrights, reflecting perhaps the extraordinary indulgence of the American parent, give them full sway in the home and the school. And the "common man" either ignored or patronized by the English theatre—or candidly presented as "common"—is usually treated on the American stage as the salt of the earth whose hearty virtues are transcendent and whose idiosyncrasies are lovable.[2] Other American treatments of the little people present them as greatly tried individuals whose faults are caused by their milieu and are compensated by some extraordinary capacity for endurance or devotion.[3] The same common man who is a comic or tragic hero to Americans is, more likely than not, to seem a vulgarian to English playgoers. If the latter take to him, it is usually because the characters match English stereotypes of American character.[4]

Above all, it is *detachment* that the American theatre lacks and is least responsive to. It has not responded favorably to this quality in native products such as Edwin Justin Mayer's "Restoration" comedy *The Children of Darkness* and Dalton Trumbo's *The Biggest Thief in Town*, which succeeded in London after failing on Broadway; and it has been unresponsive to English and continental European plays of notably detached or ironic texture.[5] Under no circumstances must the heart of the playwright appear to be cold because his mind is clear.[6] New York was positively resentful of Christopher Fry's "Matron of Ephesus" verse-comedy *A Phoenix Too Frequent*, with which he first won England's plaudits. Henry

[1] *Vide: Awake and Sing, Death of A Salesman, The Rose Tattoo, Burlesque, The Barker, Room Service, Golden Boy, The Show-Off, What Price Glory?*

[2] *Vide: They Knew What They Wanted, Yellowjack, Stalag 17, Lightnin', Three Men on a Horse, Of Mice and Men* (especially, George), *On Borrowed Time, You Can't Take It With You, Porgy, The Gentle People, My Heart's In the Highlands, The Time of Your Life.*

[3] *Vide: Awake and Sing, Death of A Salesman, The Rose Tattoo, Burlesque, The Barker, Room Service, Golden Boy, The Show-Off, What Price Glory?*

[4] *Vide: Anna Christie, They Knew What They Wanted, Counsellor-at-Law, Is Zat So?, The Gold Diggers, Broadway, Lightnin', Street Scene, Burlesque.*

[5] There is no resistance to plays in which a character is ironical or in which the author's irony results in a conclusion favorable to a noble person (*vide The Constant Wife* and *The Lady's Not for Burning*) or to youth or love, which must be served in the American arts, as in *The Circle* and *Private Lives*.

[6] Is Shaw, whom many critics have accused of coldness, an exception? Without debating Shaw's temperature, one may say that the plays with which he succeeded on Broadway were not cold and were usually played more "warmly" than he would possibly have desired. *Vide: Candida* (Miss Katherine Cornell's performance would have pleased the most ardent Candida-maniacs), *Saint Joan* and *The Doctor's Dilemma* (with other "warm" performances by Miss Cornell), *The Devil's Disciple* and *Man and Superman* ("warmth" from Maurice Evans), and *Pygmalion* ("warmth" from both Lynn Fontanne and Gertrude Lawrence).

Becque's masterpiece *La Parisienne* was categorically rejected in New York, and Strindberg's ironic masterpiece *There Are Crimes and Crimes* still has made no dent whatsoever on the American theatre. Neither have the comedies of Carl Sternheim, the crass sex plays of Wedekind, and the plays of Bertolt Brecht, who has deplored emotionalism in the drama on principle and avoids it in his own work. Luigi Chiarelli's *The Mask and the Face*, the classic of the Italian "grotesque" school of drama of which Pirandello became the master, failed twice on Broadway—once in an expert Somerset Maugham adaptation and Theatre Guild production. The Theatre Guild, which started out in 1919 as a cosmopolitan and sophisticated group, nearly wrecked its incipient career by producing Benavente's ironic *commedia dell' arte* piece *The Bonds of Interest*, and found it expedient to curb the partiality for ultra-intellectual writing.

Although successful American comedy often has been irreverent, it is rarely mordant or loftily detached. One may even contend that the irreverence is a product of rather good-natured exuberance. It has rarely been the product of any marked animus or antipathy; it is certainly not Swiftian. The usual procedure, most notably in the long successful Kaufman school of playwrights, has been to take some bold and resounding steps towards satire and then, just as loudly, to retreat to a hastily improvised position of geniality. The classic example of this Sabine method of dramaturgy may well be Kaufman and Hart's *The Man Who Came to Dinner*, which consists of two acts of satirical exposé and a third act in which the authors allowed their egotistical Alexander Woollcott character to redeem himself by ridding his secretary of her rival in a love affair. This ending, effected by the farcical use of a mummy case, was not hit upon by the authors until their play was already in rehearsal. . . . Satire has existed on Broadway only conditionally. "Satire," Kaufman once declared, "is what closes Saturday night." Kaufman had in mind the failure of pure satire to outlast a week on Broadway, for there was no dearth of "debunking" after 1920. But Kaufman and his colleagues managed the feat of being cynical and sentimental at the same time.

If any comic tradition is assignable to the respective theatres of America and England, it may be said that American humor has tended to be Jonsonian whereas modern English humor has a kinship to the style of Congreve and, more generally, Sheridan. Philip Barry, S. N. Behrman, and Robert Sherwood, it is true, may be cited as major exceptions to this rule.[7] But even they have been less consistently blasé and disengaged than their British cousins, the Lonsdales, Maughams, and Cowards of the London theatre. Broadness and a flamboyant vigor, often combined with plebeian self-assertiveness, have generally characterized American comedy and farce since the First World War. Rebelliousness, even in high comedy of manners (as in Barry's *Holiday* and Behrman's *Biography* and *End of Summer*), has both leavened and neutralized American stage humor. And when the humor has been tart, as in the comedies of Lillian Hellman and in Garson

[7] *Vide: You and I, The Second Man*, and *Reunion in Vienna*. There have been, it is true, many other high comedies by American playwrights. But most of these have been weighed down by a sense of moral or social purpose, not usually the case in the English plays. (*Vide: Holiday, Paris Bound*, and *The Animal Kingdom* by Barry; *Biography, End of Summer, Wine of Choice, The Talley Method*, and *No Time for Comedy* by Behrman; *Counsellor-at-Law* and *The Left Bank* by Elmer Rice; *Both Your Houses* by Maxwell Anderson; *State of the Union* by Howard Lindsay and Russel Crouse.)

Kanin's *Born Yesterday*, the author has been aggressive rather than urbane.

This is the same extroversion that has appeared in serious American drama, not to mention melodrama since *The Bat*. (Many a melodrama successful in England has been considered too mild or too leisurely on Broadway.) Realism of environment has been carried to great lengths in such characteristic plays and stage productions as *Street Scene* and *Dead End*. Social criticism in the American theatre, as contrasted with social criticism on the English stage, has been crusty and violent rather than temperate and reasoned, as in Galsworthy's plays from *Strife* to *Loyalties*. Denunciations have been frequent and sweeping, and affirmations have been loud, if not indeed thunderous. This tendency was especially present in the so-called drama of social significance epitomized by the early plays of Clifford Odets and other playwrights of the inflammatory nineteen-thirties. Even simple social sympathy and compassion for life's misfits have been lavished freely by American playwrights. Arthur Miller's *Death of a Salesman* is a veritable summation of democratic sentiment on the American stage. William Saroyan won a reputation in the early nineteen-forties with a benevolent attitude toward his "beautiful people"—i.e., the common man, often a derelict or a misfit—that no British critic could regard as anything but extravagant.

American psychological drama has not been noticeably more restrained. Questions of taste aside, the important fact is that American psychological drama has been emphatic and outspoken, if not, indeed, "crude" by British standards as represented in Mordaunt Shairp's *The Green Bay Tree*. England's response to the Freudian afflatus was moderate by comparison with O'Neill's forays into psychology in such mammoth dramas as *Strange Interlude* and *Mourning Becomes Electra*. Tennessee Williams has displayed the same tendency to blow up the diseased psyche for inspection and to inflate the bowels of compassion. Philosophical drama, too, has revealed extroversion and overemphasis. The results have been either disastrous, in such turgid dramas by O'Neill as *Dynamo* and *Lazarus Laughed*, or turbid and inconclusive, in such plays as *The Hairy Ape* and Philip Barry's *Here Come the Clowns*. American playwrights have been least successful, indeed, whenever a subtle dialectic was required of them.

Beyond question, the ambition of American drama has been to *point* up, rather than to suggest, a conflict or idea; to overwhelm rather than to discreetly stimulate the playgoer. And it is also characteristic of American élan that the playwrights' artistic ambitions should have carried them to frequent and extreme dramaturgic experimentation. No traditional dramatic form has held their allegiance for long, and they have not been content to capitalize on carefully stored up resources of style. It is characteristic of the American theatre that Arthur Miller should have switched from the stringently realistic form of *All My Sons* to the expressionist one of *Death of a Salesman* within a year; that Elmer Rice, most famous for the realism of *Street Scene*, should have written *The Adding Machine* and *American Landscape*; that adherents of standard comic structure such as Kaufman, Moss Hart, and Philip Barry should have entered the fields of expressionism and fantasy;[8] and that America's foremost dramatist O'Neill should also have been virtually

[8] *Vide: Beggar on Horseback, Lady in the Dark, Christopher Blake, Hotel Universe, Here Come the Clowns, Liberty Jones, The Foolish Notion.*

the most "experimental" of twentieth-century playwrights.

II.

Since the differentiation of Irish from English drama is well known, there may be less need to dwell on it. The differentiation was inevitable in view of Ireland's conflict with England. Ireland began to develop a national literature, both dramatic and non-dramatic, during the eighteen-eighties in the very teeth of national despair as a consequence of Parnell's fall from power. The political struggle, temporarily stalemated, was transformed into a cultural struggle, and the Irish Literary Theatre, which opened on May 8, 1899, in the Ancient Concert Rooms of Dublin, was conceived as an instrument of insurgent or, rather, resurgent nationalism. Significantly, this theatre opened with William Butler Yeats's *The Countess Cathleen,* which celebrated an Irish noblewoman's sacrifice of her soul for the sake of her people.

It should be added that Irish patriots, made hypersensitive by both nationalist and religious zeal, were no more grateful for Yeats's early tribute than for such later well-intentioned efforts by Synge and O'Casey as *The Playboy of the Western World* and *The Plough and the Stars.* But it is hardly necessary to prove that the theatrical movement in Ireland was an intensely nationalistic manifestation. That the texture and subject matter of the plays written in southern Ireland have been extremely regional, whether the plays be rural or urban, is quite obvious. The outstanding exception is Joyce's play *Exiles,* in which one of the characters speaks for Joyce himself in declaring: "If Ireland is to become a new Ireland she must first become European." Joyce ranged himself on the side of Ibsen as early as 1900 when he praised *When We Dead Awaken* in *The Fortnightly Review;* and, as Harry Levin has noted, "His cult of Ibsen had kept him aloof from the Irish Literary Theatre."[9]

In dissociating itself from England, the Irish theatrical movement went so far as to try to dissociate itself from European cosmopolitanism in general and from dramatic naturalism in particular. The classic statement on this intentional insularism is contained in Synge's preface of January, 1907, to *The Playboy of the Western World,* in which the reference to "Ibsen and Zola dealing with reality in joyless and pallid words"[10] is especially significant. The dissociation was so important to Synge that he made a second disavowal of European realism in December of the same year, in his preface to *The Tinker's Wedding.* Protesting here against the problem plays of Ibsen and German writers, he affirmed that "we should *not* go to the theatre as we go to a chemist's or a dramshop, but as we go to a dinner, where the food we need is taken with pleasure and excitement."[11] In "the greater part of Ireland," he exulted, "the whole people from the tinkers to the clergy, have still a life, and a view of life, that are rich and genial and humorous." That a great deal of Irish drama reflects Synge's observation on the possibilities of a distinctive drama in Ireland is well known, and this is especially the case in the almost virgin field of peasant drama first tilled in Ireland by Lady Gregory and by Synge himself.

The dissociation from urban realism and thesis drama was itself a sufficient dissociation from English drama at the turn of the century. It was intensified,

[9] Levin, Harry, *James Joyce: A Critical Introduction* (Norfolk, Conn.: 1941), p. 22.

[10] *The Complete Works of John M. Synge* (New York: Random House), pp. 3-4.

[11] *Ibid.,* pp. 77-78.

moreover, by a favorable attitude toward the symbolist movement in France, especially on the part of Yeats. Neo-romanticism, which made little headway in England, was closely linked to nationalist stirrings in the formative years of the Irish theatre, as Yeats was to recall in his 1934 Preface to *Fighting the Waves,* where he stated that "Irish imagination fled the sordid scene" after Parnell's party "gave itself up to nine years' vituperation." "Repelled by what had seemed the sole reality," Yeats added, "we turned to romantic dreaming, to the nobility of tradition."[12] Ireland drew solace from the contemplation of a heroic past while rationalism and sociological liberalism, yoked to realistic dramaturgy, were the main means by which the English theatre liberated itself from Victorianism. For better or worse, a good deal of Irish playwriting has remained loyal to the main configuration of the "Celtic Renaissance" —that is, to the folk spirit and to romanticism, as well as to a sort of romantic anti-romanticism which makes rueful reference to the passing of a noble tradition in Ireland, as does Denis Johnston's expressionist drama *The Old Lady Says No!*

It has been especially difficult for talented playwrights living in Ireland to deviate from a nationalistic strain in view of the incomplete realization of Eire's political aspirations. And it would appear that these playwrights have had to forego an international reputation in the effort to achieve a local one. Moreover, Irish playwrights living either at home or abroad have been sensible of a special advantage that accrued quite naturally to the Irish theatre. The Irish theatre was the scene of a remarkable fusion of naturalism and symbolism, for Irish drama could represent the realities of common life and yet attain the symbolist virtues of poetic dialogue and suggestive atmosphere. This was, indeed, the essence of Synge's achievement in such plays as *Riders to the Sea* and *The Playboy of the Western World* and the kernel of the message in his famous preface when he maintained that in Ireland "we have a popular imagination that is fiery and magnificent, and tender."[13] For playwriting Synge could prescribe dialogue that "should be as fully flavored as a nut or apple" because it was more or less the kind of speech that came to his ears from the Irish peasantry. He could find substance and stimulation for the transcendence of art in the very life he observed. Art and life, poetic drama and realism, were not disjunctive or antipodal in the Ireland he celebrated. So fortunate a synthesis, which was denied to most European prose dramatists, could hardly be renounced lightly by an Irish playwright who hoped for an enduring reputation. That he could also be trapped into mere folklorism or into fancy sentiment by the seductions of Irish charm was realized by few Irish playwrights.

III.

In conclusion, we may not overlook the fact that the development of modern drama, both in its general and in its specifically British manifestations, promoted divisive tendencies in the English-speaking theatre. Naturalism, with its emphasis on environmental realities and on colloquial speech, encouraged the rise of local, if not indeed provincial, drama. Henry James astutely noted the presence of "a bare provinciality" of life in Ibsen's art.[14] He called the fascina-

[12] *Wheels and Butterflies* (New York, 1935), p. 63. (*Fighting the Waves* is a later, 1929, largely prose version of Yeats's *The Only Jealousy of Emer.*)

[13] *Ibid.*, p. 4.

[14] Henry James, *The Scenic Art*, p. 248.

tion of Ibsen "charmless" on the occasion of the April 20, 1891, London production of *Hedda Gabler*. But James came to consider Ibsen's provinciality quite ingratiating when he discussed *John Gabriel Borkman* six years later (in his February 6, 1897, "London" letter in *Harper's Weekly*) and observed that "the bareness and bleakness of his [Ibsen's] little northern democracy is the source of half the frugal charm that he puts forth."[15] Realism and naturalism intensified the localization of drama omnipresent in Ibsen's work—even in his early romantic plays, we may add, since we must not, of course, overlook the celebration of local color in romantic literature.

Nor should we overlook the contribution of the symbolist movement. Concurrently with reviving abstraction or allegory such as appears in Andreyev's *The Life of Man* or in Hofmannsthal's *Jedermann*, symbolism favored the use of atmosphere. Maeterlinck, especially, made atmosphere a major component of the drama, and Adolphe Appia and Gordon Craig gave atmospheric effect a position of primacy in stagecraft. Symbolist atmosphere did not long remain simply symbolic. It became largely associated in the theatre with environment as "local color," the stock-in-trade of much Irish and American regional drama. Even Symbolism, then, localized playwriting and so helped to accentuate national strains of theatre. And neo-romantic partiality for the world of saga and legend certainly contributed to the differentiation of Irish from English drama in Deirdre and Kathleen in Houlihan and Cuchulain plays.

In England, specifically, we find, after 1875, a strong domestication of dramatic modernism and an intensive development of native dramatic elements that actually made English drama more "English." Much has been made of the continental influence in England, and there has been a great deal of stress in histories of drama (including my *Masters of the Drama*) on the struggle between the Ibsenists and anti-Ibsenists in the eighteen-eighties. But it is possible to overestimate the triumph of international modernism in England. British insularism, noted by Shaw in the eighteen-nineties, did not disappear after the British theatre "accepted Ibsen," and traces of it are to be found today, even in poetic plays in which the authors aim at universality. The ideas in Eliot's plays, for example, have come wrapped in English upperclass manners and Anglican doctrine. The new poetic drama in England, except for a brief flurry of left-wing social dramas by Auden and other poets between 1935 and 1940, has tended to be localized as Anglican liturgical drama, mostly in the Canterbury Festival plays. The one Canterbury Festival play that possessed a truly broad humanistic base was Christopher Hassall's rather static and restrained *Christ's Comet*.

Hassall's prosody, however, is conventional, as is that of other British poets. It is a mark of Eliot's poetic originality that he broke with the tradition of Elizabethan blank verse. The general persistence of this tradition, from the time of Stephen Phillips to the present, is another example of the modern English playwrights' disinclination to deviate from tradition; an ear attuned to Shakespearean cadence is likely to remain full of echoes. (It may be charged against Maxwell Anderson, indeed, that he has chosen to play the schoolmaster in his efforts to create verse drama in America. America would have had more plays in verse, perhaps, if Anderson, the chief proponent of poetic drama on Broadway,

[15] *Ibid.*, p. 293.

had been as obedient to American rhythms in composing verse as he and others have been in writing prose dialogue.)[16]

There has been, of course, an even stronger tradition in the English theatre—"comedy of manners," in the specific English sense of drawing-room comedy. That playwrights such as Wilde and Maugham should have clung to that tradition is not remarkable. Their manner coincided with their subject matter, as well as with their intentions. Coward's response to the post-World War I period was chiefly one of beating a hasty retreat to the drawing room but tracking some *bad* manners into it. For many other playwrights, from St. John Hankin to Dodie Smith, the drawing room has been a natural habitat. But it is worth noting that even Shaw's Fabianism did not expel him from the urbane company of writers of comedy of manners. Shaw's very belief in the preeminence of "discussion drama" kept him tethered to this English style of drama. Although Shaw was an effective soap-box orator, on becoming a dramatist, he often preferred an oration within the walls of a well-appointed house. His socialism in the plays was designed mainly as "socialism for millionaires." The point being made here is hardly original; it has been made, in one way or another, by Eric Bentley in his *George Bernard Shaw* and by Francis Fergusson in *The Idea of a Theatre*.[17]

The domination of drawing-room drama is observable, too, in the case of Shavian efforts by other writers, such as Granville-Barker and James Bridie. The prevalence of proverbial English caution is not less pronounced in the domesticated naturalism and thesis drama that started in the days of Pinero and Jones. Gilbert Norton summed up this trend forty years ago when he classified playwrights of the stamp of Pinero and Jones as "pseudo-advanced" and complained that "Ibsen's influence upon them has been too intermittent or slight for them to break with dramatic Victorianism."[18]

Moderation has been both the virtue and the vice of English dramatic realism —so much so that a recent play such as Aimee Stuart's *Lace on Her Petticoats* could affect the midcentury British public as stirring social drama while seeming almost ludicrously tame to American playgoers. *Lace on Her Petticoats* belongs to the diminished tradition of English social drama which John Galsworthy brought to its peak. The judicious Galsworthy of *The Silver Box*, *Strife*, *Justice*, and *Loyalties* was the authentic voice of the English social theatre. That his moderation (now often regarded as tepidity) and the comparable restraint of the authors of *The Corn Is Green* and *The Winslow Boy* could carry conviction is attested by the

[16] Maxwell Anderson's mastery of prose is especially notable in *What Price Glory?*—his collaboration with journalist and ex-marine Lawrence Stallings. Anderson has generally employed a loose iambic pentameter in his poetic efforts which is neither good blank verse nor an autonomous meter. Playwrights in America who have favored other verse patterns than the iambic pentameter have been few—the but slightly known poetic dramatist Ettore Rella, who has missed having a Broadway production several times; and Archibald MacLeish, whose depression-period drama *Panic* was produced by the short-lived experimental Phoenix Theatre of New York in 1934 and whose two radio-plays *The Fall of the City* (1937) and *Air Raid* (1938) have been the American broadcasting networks' major contribution to dramatic literature. The comments of MacLeish on prosody for American drama (*A Note on Verse* in *Panic*, vii-x) deserve attention.

[17] *Vide* Fergusson's *The Idea of a Theatre*, pp. 181-182. Fergusson traces the drawing room pattern in Shaw's plays up to *Heartbreak House*, describing *Major Barbara*, for example, as a "parlor-game," and adding that even in *Heartbreak House* "the life of the play is still the making of epithets and in logical fencing."

[18] "The Present Renaissance of English Drama" (1913), in *Euripides and Shaw, With Other Essays* (Boston, 1921), pp. 61-65.

success of these works when transplanted to America. But a wide gulf has lain between these reasonable expressions of social conscience and the turbulence of social passion on the American stage. The distinction was most evident when comparisons could be made, both in text and stage production, between American social drama represented by *Waiting for Lefty* and *Stevedore* and the strongest depression play of England in the 'thirties, Ronald Gow and Walter Greenwood's *Love on the Dole*.

Except for some romantic poetic exercises and for some favoring of fantastic drama, chiefly by James M. Barrie (notably in *Peter Pan*, *Dear Brutus*, and *Mary Rose*), British dramatic writing has been temperate and rationalistic by comparison with American, not to mention Irish, playwriting. It is as if British playwrights had never quite left the Augustan Age, whereas American playwrights had never renounced a national strain of romanticism—a romanticism observable in the American frontier and in the democratic spirit of taking the side of the common man, as well as in both Populism and Transcendentalism. (The parallel between the respective metaphysical strainings of Melville and O'Neill may not have escaped the notice of students of American literature.) The erosion of social stratifications in America and the frequent consciousness of class distinctions in England even under trying economic conditions may also account, in part, for the greater urbanity of English drama, as well as for the snobbery that permeated even England's most notable war drama *Journey's End*, a play produced as late as 1929. Although there are pitfalls in any attempt to determine the causes, it may be said with some certainty that distinctions between the English and the American theatre (*and* the Irish theatre) were sharpened by the very fact that the English drama retained its "English" qualities even more tenaciously after the First World War than it seemed to be doing between 1894 and 1914 when the campaign against "Victorianism" was being waged by Shaw, Granville-Barker, and the Manchester School of playwrights[19] of northern industrial England.

IV.

An enrichment in the substance and the style of drama has undoubtedly accrued from the trifurcation of the stream of playwriting in English. But it has also encouraged the cultivation of national weaknesses in the respective cultures of England, Ireland, and the United States, and weakened, if not indeed undermined, the foundations of professional dramatic criticism. A confusion of critical standards becomes evident whenever a mild and trivial English drama is overrated by English critics or an overstrenuous American play is overpraised by New York critics. And the confusion is particularly conspicuous in the curious partisanship long present in Dublin criticism—a partisanship that often glorifies mediocrity and denounces everything written by Sean O'Casey. (Mr. O'Casey has compiled a veritable *Schimpflexikon* from the Irish press in his autobiographies and in the correspondence he has maintained with American critics, myself included.)

It is no small problem to maintain critical standards when reviewers are lured into extravagant gratitude by local qualities of description, character typing, humor, political attitude, and even mere pace. The praise garnered in recent

[19] So called because the playwrights, Stanley Houghton (*Hindle Wakes*), Allan Monkhouse, Harold Brighouse, St. John Ervine (after leaving Northern Ireland) and others, wrote for or were produced by Miss A. F. Horniman's Gaiety Theatre in Manchester.

years by *Call Me Madam* and *Mister Roberts* from New York reviewers and that drawn from London reviewers by *Yes, M'Lord* and *Seagulls Over Sorrento*, a tepid British *Mister Roberts*, may be cited in the evidence. There have been, in the main, *three* distinctly different frames of reference—English, Irish, American—even at the higher levels of criticism. Producers of plays have been confused by this fact. Playgoers are also confused. And it may well be that playwriting in each English-speaking country has also suffered from this mélange of critical standards.

British playwrights might not have been so complacent about turning out tepid drawing-room comedies and watered-down social tracts if they had been exposed to the crossfire of American reviewers. Irish playwrights would not have been so ready to trade in rural charm and Celtic mist if they had faced quizzical English criticism. A dash of English bitters in criticism might still be helpful to Tennessee Williams and Arthur Miller, and it might have proved tonic to the early career of Clifford Odets. It is also possible that the superfetation of imagination and speech noted in a number of O'Neill's plays would have been curbed if O'Neill had confronted English, rather than American, reviewers during the nineteen-twenties.

Granted, however, that provincial judgment is narrow and that dramatic criticism in each country needs correction, should we not sound some warning, too, against an undeviating passion for absolutist standards? Surely we would find ourselves concerned with only a handful of masterpieces and in that case not with the theatre at all, for the stage has always had to subsist on *less* than literary masterwork. The Pisgah view of dramatic literature, too, has its dangers. It may prove dizzying to all but the few critics and their followers who have enough common sense to know when they should come down for oxygen—or the few critics who carry enough oxygen up with them from the lower altitudes of practical theatre.

A denationalization of the drama, besides, could prove at least as debilitating to playwriting as the overcultivation of national traits. As a result of laudable efforts to escape the temporal and the local (the limitations of which cannot be denied in the cases of Irish feyness, English suavity, and American overestimation of raw experience), the aspiring playwright may find himself nowhere at all. He may "universalize" his play out of existence. At the very least, he may run the danger of writing fleshless, if speckless, drama; plays dedicated to the vast inane, instead of to the common world he has experienced. In such cases it would be in order to invoke Beaumarchais' sentence: "Only *little* men are afraid of *little* writings." He would have to be a great poet to escape bankruptcy by inflationary ambition.

There is certainly no indication, however, that the distinctiveness, along with the variously limited character of the theatre in America, Ireland, and England is diminishing. And more than a polite interchange of plays and productions among the theatrical centers of London, Dublin, and New York cannot be envisioned. Their rapport will continue to be the usual one of allies who regard each other with some unease and some suspicion.

The theme of this essay may open vistas or research into the actual success or failure of American, Irish, and English plays when transferred from the place of their origin to another of the three English-speaking countries—plainly a herculean task that could keep a

number of researchers fully occupied for years. The socio-cultural interest of such research would be considerable. The conclusions, if sufficiently specific and trustworthy, would be welcomed by theatrical managements for their practical value, since huge losses could be avoided and vast fortunes made if the managements could be guided infallibly in their choice of plays for export and import. One competent study "in relative audience response," of limited range and modest claims, is Alice Katharine Boyd's *The Interchange of Plays between London and New York, 1910-1939* (New York, 1948).

The difficulties of assessing the data, however, are enormous. Success or failure is dependent on too many factors, such as the quality of the production given to the play (if, as is usual, the original cast is not retained), the economic situation of Broadway, the West End or Dublin when the "foreign" play is produced, the effectiveness of the new management, and the temper of the country when it receives the imported play. Thus Robert Ardrey's *Thunder Rock*, which failed on Broadway, and Irwin Shaw's *The Gentle People*, a moderate success won in part by the popularity of Franchot Tone on Broadway, triumphed in London during the early years of the second World War. Both plays had a more immediate significance to embattled Britons than they had had to New York audiences. Elsa Shelley's juvenile delinquency play *Pickup Girl*, a failure in New York during the war, was extremely successful in post-war London, where girl delinquents had become a problem. (At the same time, we may not entirely overlook the fact that the moderate tone and sociological scrupulosity of *Pickup Girl* brought it closer to the tradition of English realism than to American social drama as experienced by New York audiences after 1930.) Also, observers of the New York theatre regarded the success of T. S. Eliot's *The Cocktail Party* as a *succès de snobisme*. Miss Boyd herself conceded the impossibility of arriving at finality of judgment: "It is my opinion that a play succeeds or fails in transportation . . . not for some general reason, but for many particular reasons."

In the case of transportation from continental European theatre, the reasons for success or failure are even more complicated, since the quality of the translation or adaptation is an important factor. Nor is it less of a factor when the translation or adaptation succeeded in London but failed in New York, as in the case of Anouilh's *Eurydice*, retitled *Legend for Lovers*. Here the British idiom interposes an additional barrier for the American public, and the British adaptation is likely to be subjected to some modifications by the Broadway producer. In the case of Sartre's *Les mains sales*, the British and American versions diverged radically, and the American version, *Red Gloves*, was actually denounced by the author. It does not appear that the British and American versions of Cocteau's *The Eagle Has Two Heads* were materially different, but the London and New York productions were differently cast and staged. In this particular case, however, the factor of national experience cannot be dismissed, and it probably should not be ignored in assessing the reception of *Les mains sales*. The background of Balkan intrigue in both plays was more of a reality and less of a *pièce bien faite* contrivance to English, let alone to French, audiences than to the American playgoer and critic, who deprecated it as "Graustarkian." Cultural differences, in one way or another, remain patent.

THE DOMINATIVE-DEFENSIVE CONFLICT AS THE BASIS OF DRAMATIC STRUCTURE

Milton Marx

DEFINITIONS of drama, in regard to both matter and form, have changed from time to time. What passes for tragedy or comedy in one age may be challenged in another. We no longer believe that the fall of a great man is more important than the failure of a little man, yet the *de casibus* plays are still dramatic to us. Aristotle's requirement of completeness, which usually meant the death of the protagonist, is not necessary today, when many of our tragedies stop rather than end. In fact tragedy and comedy, which Aristotle defined separately, and which have been defined separately ever since, have many points in common as far as the conflict of the play as a whole or of single dramatic situations is concerned, and some plays have been classed in both categories. The definitions or terminologies may vary; the dramatic power is still there, potent as ever, regardless of what the play is called or how it is interpreted.

Aristotle insisted on a certain magnitude in tragedy—"an exceedingly small picture cannot be beautiful." Yet *The Hairy Ape* and *The Adding Machine* have their own kind of artistic beauty, even though they deal with little men in unimportant places. Playgoers have said that never have they been so moved in the theatre as by the plight of Willy Loman, the little man of *Death of a Salesman*.

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For illustrations of differences of nomenclature we have only to remember that *A Doll's House* has been called a tragedy, a tragi-comedy, and a comedy; that *Hedda Gabler* has been called a tragedy, a high comedy, and a savage farce akin to melodrama; that *The Cherry Orchard* was called a comedy by Chekhov and a "wistful tragedy" by an editor of the play; that *Tobacco Road* has been thought a serious play by some and a comedy by others. The differing point of view is well illustrated by Macaulay's discussion of *Othello*,[1] where he points out that the Anglo-Saxon conception of Othello as an abused person and Iago as the villain would be disputed by the Italian, which supposes Othello a credulous fool and Iago, although he is to be condemned for his actions, a clever person to be admired for getting the better of credulous stupidity. But the play has the same dramatic power whatever the interpretation. *A Doll's House* and *Hedda Gabler* have the same dramatic force regardless of the type they are called; *The Cherry Orchard* and *Tobacco Road* have the same dramatic moments no matter how classified.

If drama is to be considered the conflict between good and evil, the interpretation of the terms will again show varying points of view. *The Second Mrs. Tanqueray* and *Mrs. Dane's Defence* dealt with the problem of the "fallen woman," who was doomed because she was "bad." The plays, a little old-fashioned, are still alive today, although

[1] In the essay on Machiavelli.

a different attitude toward the "fallen" woman prevails. Both Pinero and Jones were aware of the changing attitude toward good and bad, and the two plays probably had an influence in bringing about the change. In *Strife*, Galsworthy presents impartially the conflicting forces of capital and labor. A pro-capital audience seeing the play would have quite different sympathies from a pro-labor audience, yet the dramatic moments would not change.

In the cops-and-robbers type of play most of the audience would be in sympathy with the law pursuing the criminal, but a gangster might have different sympathies; yet the play would be just as dramatic to the gangster as to the rest of us; the moments of dramatic suspense would remain the same. We may turn to Galsworthy again for an illustration. In *Escape* approximately half the persons whom Matt Denant asks for help are willing to help him escape the law, and half would turn him in to the police. Galsworthy's presentation is impartial as usual, but the audience will undoubtedly take sides. What playwright advised the young aspirant so to write his play that the audience would take sides as soon as each character made his first entrance? The dramatic moments in *Escape* are inherent in the play; our sympathy, one way or the other, will not change those.

The most satisfying definitions of drama contain the idea of conflict. Brunetière's law of the drama, as summed up by Henry Arthur Jones—"The theater is nothing but the place where a man finds himself 'up against' something and attacks it,"—is satisfying, as Jones says, only to a degree. Jones's amplification of this definition[2] is still incomplete. It does not take into account some of the differences noted above, and it leaves unexplained the effect that powerful dramatic situations have on an audience.

That conflict, or struggle, or antagonism between two opposing forces is the basis of drama is generally agreed. In order to make the struggle or conflict exciting, which is one of the synonyms for *dramatic*, the playwright must make the odds fairly even. There is not much drama in a home run for the team leading by a large score, or in a ninety-yard run by a team already winning the game by a large margin. The dramatic home run is hit at a crucial moment when it wins or ties the game; the dramatic touchdown comes when the score is tied. When a hundred men overcome one man in a fight, the odds are too great for drama; but when one man, single-handed, routs a hundred, *a là* Cyrano de Bergerac, drama abounds.

The two conflicting forces should, then, be so matched that the apparently weaker will, at least theoretically, have a chance to overcome the apparently stronger. If one of the conflicting forces is called the dominative, and the other the defensive force, a pattern for drama will begin to suggest itself.

The simplest of the types of conflict is that between two individuals. One of the individuals is apparently stronger than the other, and intends to remain so; he would retain his dominance. The other, on the defensive, tries to overcome the

[2] "Drama arises when any person or persons in a play are consciously or unconsciously "up against" some antagonistic person, or circumstance, or fortune. It is often more intense, when as in *Oedipus*, the audience is aware of the obstacle, and the person himself or persons on the stage are unaware of it. Drama arises thus, and continues when or till the person or persons are aware of the obstacle; it is sustained so long as we watch the reaction physical, mental, or spiritual, of the person or persons to the opposing person, or circumstance, or fortune. It relaxes as this reaction subsides, and ceases when the reaction is complete. This reaction of a person to an obstacle is most arresting and intense when the obstacle takes the form of another human will in almost balanced collision." Quoted from Henry Arthur Jones, "Introduction to Brunetière's 'Law of the Drama,'" in *European Theories of the Drama*, ed. Barrett H. Clark (New York: Crown Publishers, 1947), p. 469.

dominance of his antagonist and assume dominance over him. If the defensive individual overcomes the dominative, the latter then changes to the defensive, and the former defensive is now dominative. At the beginning of *Hamlet*, Claudius is the dominative individual, Hamlet the defensive. When Hamlet learns of the murder, he immediately plans to overcome the dominance of Claudius, who is determined to retain it. The issue between the two is clear-cut. Hamlet eventually does overcome the dominative force and becomes finally dominative over a defensive Claudius, just before they both die. The tragedy results because Hamlet has waited too long to overcome the dominance of his antagonist.

A second, more complex type of conflict is that within the individual. Hamlet's indecision is a conflict between his inner self, which is the dominative force, and his physical self, which is the defensive. The third type of conflict is that between the individual and some outside force, society, fate, or any other force against which the individual finds himself pitted. Hamlet is the defensive force in conflict with the dominative force of melancholia, or the Oedipus complex, or whatever is holding him back from killing the king. The dominative-defensive pattern fits the tragic flaw theory of Aristotle: the tragic flaw is the dominative force, the hero is the defensive; he fights the dominative force, overcoming it in Shakespeare's tragedies usually just before he dies.

The dominative-defensive pattern seems to be, in fact, the basic pattern for all drama; every play seems to come under one of three classifications.

1. The dominative force remains dominative; nothing the defensive force does affects the dominative, although the defensive continually hopes that it will. Oedipus hopes to avoid the fate that has been prophesied for him. Fate is the dominative force, Oedipus the defensive; Oedipus thinks he has outwitted the gods and even thinks he can become dominative, but the dominative force never gives way. Fate is the dominative force in *Romeo and Juliet*, as we are told in the prologue. Romeo's "Oh, I am Fortune's fool" at the moment he has killed Tybalt and realizes that Fate has tricked him, and his "Then I defy you, stars!" when he learns of Juliet's supposed death, show that he knows he is the defensive force and is desperately trying to overcome the dominative. In *Escape* Matt Denant is the defensive force against the law, or society. He seems at times to be getting the better of his antagonist, but as he says at the end of the play, "It's one's decent *self* one can't escape." His training and instincts have placed him all along on the side of law and order. The dominative force has remained dominative.

2. The dominative force is overcome by the defensive, and their positions are reversed. The Shakespearean hero overcomes his tragic flaw, usually not in time to avert disaster, but the defensive overcomes and becomes the dominative. The defensive force in a play may be a likable character striving against the dominance of a disagreeable force and eventually getting the upper hand; it may be an unjustly accused character who eventually proves his innocence; it may be the Horatio Alger type of hero, a struggling poor young man who eventually becomes a success; it may be an unpleasant person pushing his way into a society that resents him but has to accept him; it may be an evil force overcoming good. Nora, in *A Doll's House*, is the defensive force that finally overcomes the dominative force that has governed her life. In *The Silver Cord* the possessive mother is the dominative force, the two sons are the defensive; one son overcomes the

dominance, the other does not—"engulfed forever" is the final stage direction describing the son who will all his life remain a defensive force. In *The School for Scandal* Joseph Surface, the hypocrite, is dominative, and his brother Charles, the spendthrift, defensive; this is only one of the conflicts in the play that the famous screen scene resolves, but after that scene Joseph, discredited, is no longer dominative, and Charles, now in favor, has changed from defensive to dominative. Lincoln, in Sherwood's *Abe Lincoln in Illinois*, is defensive at the beginning of the play, dominative at the end.

3. The dominative force and the defensive force reverse positions more than once. The dominative is overcome, becomes defensive for a time, then overcomes the opposition and becomes dominative again. This may go on, the fortunes of war changing from side to side, until one force definitely establishes domination over the other. The Love and Honor plays of the Restoration provide a good illustration. Love and honor take turns being dominative; love usually takes over at the end. In Dryden's *All for Love* Cleopatra is at first defensive, then dominative; then Octavia becomes dominative with Cleopatra defensive; then finally Cleopatra emerges the victor. Lee's *Rival Queens* follows a similar pattern. In Maugham's *The Circle*, which force will be dominative is not disclosed until the very end of the play, when Elizabeth runs off with Teddy. In Coward's *Design for Living* several shifts occur until the protagonists make up their minds. Melodrama, where the hero and the villain are alternately dominative, also illustrates this pattern.

The patterns are capable of numberless modifications and variations; the playwright has an almost unlimited number of situations at his disposal. A character may be dominative and defensive at the same time. Hamlet is defensive toward his chief antagonist, but he is dominative toward Ophelia, toward Polonius, toward Rosencrantz and Guildenstern; his tragedy is that dominative as he is toward most persons and situations he is defensive toward the chief dominative force opposing him. A variation of the third pattern may have two dominative forces, like Anthony and Roberts in Galsworthy's *Strife*, both defeated at the end, but not by each other. Galsworthy again shows his impartiality, although he represents the forces of capital and labor dominative and defensive respectively. The defensive force in conflict with a dominative that is invincible may be a foolish person struggling against something impossible, or a valiant soul putting up a game fight against great odds. The defensive force may be aware of what he is fighting, or he may not—Oedipus is not aware of what he is up against, although the audience is. The defensive force that eventually overcomes the dominative may enlist our sympathies or it may not—when Lopakhin buys the Cherry Orchard, are we glad of his rise, or do we feel sorry for the dominative force that has now become defensive?

Iago early becomes the dominative force over the defensive Othello. Whether we consider Othello the abused person and Iago the villain, or Othello the fool and Iago the clever one, the dominative-defensive relationship is perfectly clear in regard to the individual conflict. Othello is also defensive toward his tragic flaw, which is dominative. At the end of the play Iago has become the defensive force, but not through Othello; Othello, although overcome by Iago, at last overcomes his dominative force in a larger sense, and regains his nobility just before he dies. In Barrie's *The Admirable Crichton* Lord Loam is in one sense dominative in the first act, Crichton is

dominative in the second and third acts, and Loam in a sense resumes his dominance in the last act. Loam's dominance is artificial, however; Crichton's is real.

Besides being the basis for a three-fold classification of plays, the dominative-defensive conflict satisfactorily explains dramatic form. From Freytag's rising action, climax, falling action, catastrophe, to Fergusson's purpose, passion, perception, the dominative-defensive conflict applies. The playwright first states the situation that exists as the play starts, that is, he establishes which force is dominative, which defensive. The conflict between the two is then developed. The turning point or crisis is that moment at which the dominative force decisively establishes its superiority, or decisively loses it to the defensive. The perception, or recognition, is the realization of the dominative force that it has won, or lost, or of the defensive force that it has done so. When Oedipus learns the full import of what he has done, his words: "All, all brought to pass," show the realization that the prophecies have come true, that fate, the dominative force, has triumphed, as predicted. In *Romeo and Juliet* the love affair seems to be going along smoothly, in spite of the obstacles, until Romeo kills Tybalt; this is the turning point or perception; afterward everything seems to go wrong for the lovers, and Romeo realizes what has happened when he says, "Oh, I am Fortune's fool." In *A Doll's House* perception comes to Nora in the last act as she stands quietly listening to her husband's abuse. When he asks her, "Do you understand what you have done?" she answers, "Yes; now I begin fully to understand it." She is no longer the defensive doll-wife; she has suddenly grown up, and is dominative as far as her marriage relationship is concerned. In *Hedda Gabler* perception comes to Hedda when she says, near the end of the play, "Oh, what curse is it that makes everything I touch turn ludicrous and mean?" She realizes that she no longer has power to mould a destiny, if she ever had the power, and from this point on she is no longer dominative but defensive. She is beaten, and suicide is the only way out for her. In *Elizabeth the Queen* perception comes to Elizabeth when she has to trick Essex and have him arrested. She has to make a clear-cut decision between Elizabeth the Queen and Elizabeth the Woman, and from this point on Elizabeth the Queen is dominative.

Most of the playwright's skill is used to further the dominative-defensive relationship. Characterization explains why the character has been and is dominative or defensive; character development shows whether the character will remain dominative or defensive, or will change. Suspense may be used to withhold the decisive clash between dominative and defensive as long as possible. Disguise may be used to make the dominative appear defensive, or the reverse. Romanticism, realism, symbolism, and the other approaches, are facets of interpretation of the dominative-defensive conflict.

The value of the dominative-defensive view of drama is in its usefulness as a common denominator in dramatic criticism. If the same norm can be used to measure all plays, dramatic theory should have a solid basis; critics should be able to tell what makes a good play as opposed to a poor play and to find a kinship among the great plays. In short, appreciation of the drama should be enhanced, for whatever makes for better understanding of any art enriches the enjoyment of it.

PHILOLOGICAL AND SPEECH-METHOD INTERPRETATION OF POETRY

Marie-Hed Kaulhausen

IN this discussion of the philological approach and the interpretative approach to the analysis of poetry the term *philological* should not be understood merely in its narrowest sense, still less with an undertone of attempted evaluation; the word *philological* is simply intended to indicate the methods founded in the science of Germanistics, as developed during the last century beginning with the early days of the new science of German literature. A few of these methods will be discussed briefly here.

The analysis will be restricted to modern German lyrical poems, because (1) the poem composed in modern German is much more susceptible to the speech interpretation method than is the Middle High German "Minnesang"; (2) the whole content of a lyrical poem can be much more quickly grasped at a single glance, than can most of our ballads; (3) the lyrical poem demands the most refined methods of interpretation.

When experts in Germanistics are asked what in their judgment is the aim of interpretation of poetry, the answer frequently is: to try to analyze and represent a poem so vividly that we see it before our eyes, in its full meaning and shape, as if filled with a resplendent light. Such a goal for studying poetry, at least in school classes, is sound and important. A poem vividly represented holds an immense educational value.

The following questions are pertinent: have the philological methods as applied hitherto really succeeded in vividly representing poetry before our mental eyes? And can this goal be attained at all, with the methods of purely philological interpretation?

The answer must be flatly no, so far as the more primitive "text" critical method, with its grammatical and "metrical" analysis, is concerned. However, a clear answer to this question is much more difficult when more refined critical analysis is applied.

During the last century, when text criticism went hand in hand and was closely connected with the positivistic in the spheres of language and fine arts, the text-critical methods became somewhat discredited; the appearance of Dilthey was the turning point in a reaction against the materialistic view of poetic analysis. This is not the place to pay tribute to the great merits of high-grade methods of textual and scientific criticism applied to the interpretation of poetry, nor is it necessary to mention here how much Germanistic science has profited since the time when ideological

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interpretation and interpretation of historic problems first began. Studies of the reflection in poetry of intellectual historical events have been of immense importance to the Germanistic science. Names like Unger, Korff, Strich, Pongs, Ermatinger and Kluckbohn—to mention but a few—will never be forgotten.

But here the question arises: does the ideological-historical interpretation method enable us to visualize a poem, to grasp it with full details? Again the answer to this question must be no. Perhaps the method is not intended to bring about this effect, since it is aimed, primarily, at clarifying the meaning of a given poem. If in this respect the method proves successful, its principal goal is attained. Other characteristics of the poem, such as the particular form, the rhythm, the soft strains of the verses, their melodious tone, are of minor interest so long as this method is applied. Unger has admitted this fact and has expressed his belief, as has been stressed by Wolfgang Kayser, that supplementary methods could also be used. Fruitful as ideological historiography may be in the field of novel-writing, of dramaturgy, of epic poetry, this art is unsuitable for the task of creating modern lyric poems. For "lyric absolute," or "poésie pure," to use an exact expression, has in fact no ideological meaning to be closely and scientifically explored; no particular ideas—religious, philosophical, moral or other—are characteristic of the contents of lyric poems. "Poetry absolute" is the revelation and the manifestation of the deepest sources of the existence of the universe, of our creative "I" —personality. As has been expressed by Werner Guenther, "In modern lyric the Universe takes the shape of Man."[1] The innermost core of our Universe, the unspeakable, the inexpressible, all that comes to light from the abyss, takes the form and shape of words.

But here we must pause—has the abyss really come to light to be expressed in words? Can it be expressed in words, which are but rigid and static symbols, mere substitutes for purely intellectual "notions"? The answer is no; According to Karl Vossler, in lyric poetry the meaning of words is bound to lose its predominance. The meaning undergoes a change; it now depends on "the tunes, the rhythms, the sweet notes," which in daily life are but an outer form, but in poetry rise to the level of "innermost guiding principles."[2] They become the "voice of our throbbing heart"[3] and expand far beyond the framework of the sentences. Tunes, rhythms, sweet notes, and melodies reflect the stirring movements of our souls: here we see our instinctive striving after the universe taking shape. The lyric way of modeling or shaping, therefore, is the subject matter to be studied by the interpreters of lyric poetry, and owing to this lyric shape a new method of contemplation was created: the morphology of poetry.

Since the days of Rutz and Sievers a series of Germanist scientists have tried to determine the true nature and shape of poetry. Among them was Guenther Mueller who in his scientific research has discovered entirely new and consequential methods. Through their use he has outdone his competitors in tracing down his findings to their sources.[4] Mueller, following the tracks laid down earlier by Goethe, also leans upon his

[1] Werner Guenther, "On Poetry Absolute," *Deutsche Vierteljahrsschrift*, XXIII(1949), S.1-32.

[2] Karl Vossler, *Spirit and Culture in Language* (Heidelberg: Carl Winters Universitätsbuchhandlung, 1925).

[3] *Ibid.*

[4] Guenther Mueller, "Essay on the German Way both in Language and Poetry (Stuttgart und Berlin: Kohlhammer, 1941). "Shaping and Reshaping" from *The Years of Apprenticeship of Wilhelm Meister* (Halle: Niemeyer, 1948).

morphological studies. From the morphological point of view, an object of art is a living organism, but an organism which has grown from life itself, with its eternal laws of procreation and further development and growth. Guenther Mueller has recognized also in poetry the existence of three basic laws:

1. The unity of all members
2. The polarity characteristic of all living organisms
3. The metamorphosis, or transformation, of the image.

Thus Guenther Mueller tries to solve the most concealed, the deepest secrets of nature and the laws of development in an attempt to profit by such basic work in theoretical studies as would help to explain these basic truths as the "shaping" ideology. This is an artistic approach, the typical German way of looking at poetry, which tries to explore with even greater energy the developmental process, rather than the existing facts under review. For Guenther Mueller this is the "complex of existence," manifested in rhythm, verse, sweet tunes, in the flow of words which develop and grow to set up our language, in the pictures and images which follow each other, in the way the different parts obey certain laws of subordination.[5] To this the experts in speech science say, how wonderful! Let us be thankful, for we also try to discover the laws determining the development of the different forms represented in poetry. But if the speech research scientist studies the new doctrine more closely, he is bound to see strange contradictions in this theory: all that is irrational, full of life, dynamic in the poem is investigated from the rational point of view exclusively, i.e., the language is put to the test systematically, statically, with due respect to the conventional forms, etc. In particular, the poem is examined by (1) dissecting the grammatical structure of the sentences, and (2) clarifying the functions of the language, so far as these functions serve to help represent something.

Guenther Mueller analyses the structure of the sentences, the particular position occupied by each individual word in the sentence, then the richness and abundance of the vocabulary used, the scope or range of a word, the way ideas are formed, and the order in which ideas are expressed. Mueller also considers the sound of the voice to be a substantial part of the form, and further points out that "as soon as the body takes shape and is formed, there will start gesticulations, vibratory movements, prolonged or less prolonged, also still movements, sliding movements." But anyone who has not the refined oversensitiveness characteristic of Guenther Mueller may have difficulty understanding these concepts by means of pure intuition and contemplation. The attitude of Goethe standing before the great statues of antiquity is now thought necessary by Guenther Mueller and others for any person applying the morphological method of studying poetry. In his modesty, Mueller affirms that his way of scientific research is but a beginning; more new aspects and traits in the various forms may still be discovered.

But another question is significant: Has the morphological method of interpretation as applied hitherto, succeeded in representing before our mental eyes the forms created by the poet so clearly and vividly that they have come within the grasp of our hands, i.e., have they really become tangible? Although the merits of the morphological method in the analysis of poetry are undeniable, the approach has *not* permitted so full

[5] Horst Oppel, *Morphological Science of Literature* (Mainz: Kirchheim, 1947).

and vivid a representation of the form that it can be grasped. For, apart from the inner form which might be grasped through thoughtful, close, intuitive contemplation, is the closely connected outward form, with its expansion into the sphere of melodious, perceptible sounds. For a full appreciation of the meaning of the poem a grasp of the outward form is indispensable.

Speech science thus should regard a lyric poem not so much as a picture-like static construction, but rather should see "motion" or "e-motion," i.e., trends directed towards a certain goal, a spiritual value expressed in forms and terms of speech. Speech science goes much farther than Germanistics in that it not only sees in a language its representational faculty and functions, but also, by analysis of the inner forces concealed in a language, gets an inside knowledge, a feeling of intimacy. For speech science, the irrational basic functions which cannot be perceived with the eyes but must be caught up by the ear serve as symbols of certain emotions. The detached word taken as a symbol, a mere substitute for a certain notion or idea, is inflexible; it is static, and cannot indicate movement. To become full of motion, the word must be subject to impulses coming from the depth of the human soul, where the irrational forces concealed in our language, the faculty of expression and communication, are rooted. These impulses are the motors which bring life and motion to the word, and thus may be regarded as the deep sources of melody and rhythm. But the notion held by all explorers specializing in literary style that a melody can easily and definitely be determined by a simple count of the "A's," the "E's," or the "I's," that is, the different vowels in a poem, is a mistake. Such a method would be comparable to trying to determine the character of the melody in a piece of music by simply counting the "C's," or "F's," or "G sharps" in a certain sheet of music, without paying any attention to the position of these notes on the lines of the staff.

A melody, both in music and in poetry, is understood to be the up and down of sounds following each other, a curve of sounds. The elements combine to give the vowel its characteristic melodious ringing: (1) the form of the movement which results from efforts to give way to certain emotions, or to express some sentiment in words; (2) the direction given the word by the communication contained in the sentence. The form of a lyric poem is determined by the whole character of the oral efforts to represent a given theme. For example, the "A," ringing in the line of poetry composed by Conrad Ferdinand Meyer, "Tag schein herein" ("Let the day shine into this room") resembles very much Goethe's verse, "Tage der Wonne kommt ihr so bald" ("Days of delight you come so soon"). This "A" is quite different from the other "A" heard in the second line of the Marienbad elegy, "Was soll ich nun vom Wiedersehen hoffen, von dieses Tages noch geschlossener Bluete?"—"And now, what am I to expect of the day when we meet again, of the rose-bud which today is still closed but some day will be full-blown?" The two different kinds of "A" vowel seem hardly comparable to each other, since they sound so absolutely different that they remind us of two separate individuals. These vowels, of course, ring differently, and have, so to speak, two different faces because in the first two instances the word *day* is used to designate a phenomenon of life or world, but in the third citation *day* means a certain *date*. The rising trend, heard in these verses which create the

characteristic melody, has been made possible by the fact that the poet under the spell of this "phenomenon of life" assimilates himself to it, gets closely *connected* with it, and then expresses his emotional sentiments in words. In the first two poems the tone spreads with dynamic force into spaciousness, and the trend is naturally upwards; but Goethe in his "Elegy," using reflexive speech, addresses his lines to his own heart, to his inner self. This fact explains the more or less perfect evenness of his tone, which does not display any considerable fluctuation. The melodies involved are thus released by the different irrational forces concealed in our language which steer the motions or emotions evoked, and while doing so, must obey certain established laws.

But from the speech-scientific point of view these forms of expression and communication are determined by the speech situation. No diction, also no declamation of a poem, occurs outside a definite situation. The experience lived through by the poet hereby finds its dictional expression. Drach[6] understands in the situation of diction the totality of the internal and external prerequisites that induce a certain speaker to direct his words towards one or more listeners, or to himself. The direction into which the word is led by the communicative aim of speech never before has been recognized as a creating force of style, sound, and melody. Without it, however, classification of the character of the melodic timbre is impossible. In the completed and total speech situation the melodic form is determined; it emerges in purity and perfection.

The question could here be asked and, indeed, has been asked again and again, whether interpretation of poetry in school is desirable at all if the poem must be represented by artistic recitation. When reciting a poem in school, should we not be guided by emotion and experience only?

This question also must be answered by a categorical no. Is the modern lyric thus so comprehensible that it may be recited without any previous comments? The speaker, however, must know what he speaks and the listener must understand what his ear is registering. The experience must be prepared by interpretation. Is there a generally accepted theory of the proper method of interpretation or fulfillment of the situation of speech? Radio speakers and actors tell us the least about it.

But where would a generally accepted theory for reciting poetry conform with the laws of diction? Horst Oppel says: "If the law of form really is fulfilled creatively, the most subtle alteration of rhythm, rhyme, and sound would cast a gloom over the situation and, so to speak, initiate a collapse of the totality."[7] Karl Vossler voices his opinion: "Even the external and most external items of speech forms in their concrete audibility are glorified by the poet in such a way that they cease being external. It is a well-known fact in speech that each work of poetry has its own form of sound and the speaker has no task but, in adapting his form of speech, to make this form resound."[8]

Here rests the main task of speech art: to lay the theoretical foundations for a generally acknowledged law with regard to the recital of poetry. This theory must be based on the insight of speech psychology, on the science of poetry; single phenomena, such as sound and rhythm,

[6] Erich Drach, *Die redenden Künste* (Leipzig: Quelle und Meyer, 1928).

[7] Morphologische Literaturwissenschaft, Footnote Nr. 38 zu S.91.

[8] Karl Vossler, *Geist und Kulture in der Sprache* (Heidelberg: Winter, 1925).

must be examined. Speech-scientific methods of interpretation must be evolved. The science of speech is half a century behind philology and has not yet the right to great pretensions. Much patient work, self-denial, and renunciation with regard to public success are necessary, before scientists of speech can stand up proudly and confidently. But in certain respects they can already serve philology. However important the Germano-philological methods of interpretation may be, and the universities can by no means renounce them, they can constitute a great danger if they are taken over as a whole by the schools. The unravelling of poetry, which goes as far as the splitting of atoms, can make children dislike poetry permanently. The students, the future teachers of language, need besides the philological the artistic methods to complete their total conceptions. What is indispensable at the university in the interest of research may be useful in school to a minimum degree only.

A linguistic method of interpretation tried practically at the University of Göttingen offers encouragement for proceeding slowly in this way. The short poem "Rastlose Liebe," by Goethe, may serve as an example. We ask, What does the poet say? We wish to know what spiritual experience is involved. Expressed logically the answer would be, It concerns the vain flight of passion from the claim of love. We experience this attempt to escape, we experience a short recollection, the return, and, finally, the affirmation of the higher value of love which the poet, with praises, acknowledges. For the speech situation, we must not analyze the poem with regard to its inner and outer suppositions. We concentrate on the question of who speaks and to whom. What is the relation between the representing function of the language on the one side and the expression and communication on the other? What is the form of the rhythmical movement? What is the nature of melody and sound? Then we recite the poem in an attempt to represent it in its perfect form.

Here we begin reciting the poem to clarify the conditions of sound qualities. In this we restrict ourselves to the essential characteristics of motion only. Details referring to the representational functions of the language and to the metrical skeleton are mentioned only in passing. Naturally, they also belong to the essential parts of the form, but within philological interpretation they are considered so important that although these details should be stressed duly in the course of instruction we are treating them now on the margin only.

"Rastlose Liebe" consists of four strophes. In the opinion of Petsch, each strophe has another registration.[9] The constantly changing rhythmical character of sound originates in a different form of the directed movement and emerges from a different relation between the individual elements of language. In the varying psychic motions which transform themselves into three different movements of speech the symbolic metamorphosis of experience is realized, the passage from an inferior to a superior value. After the poem is recited we ask ourselves, How did the form of sound develop? Where does this shock-like monotonous rhythm of the first strophe come from? Where was its monotonous mysterious melody formed? Naturally the origin of this peculiarity of the rhythm must also be sought in the monosyllabism of the words, in the twice-accentuated verses, in the two-four upward beat; but these are by no means

[9] *Die lyrische Dichtkunst* (Halle: Max Niemeyer, 1939).

the sole causes of the rhythm and have nothing to do with the melody. Many poems with a similar rhythmic structure of speech are pervaded by an entirely different character of tone. Everything becomes significant and clear if we recognize that in the first strophe the passionate impulse is bursting into the word, that there the question is not of a linguistic demonstration but of a pure monologic expression[10] directed to nobody, propelled by a shock-like motion of breath *in front* of the reciting person. The expression is overruling the representation; communication is entirely missing. At the beginning of the second strophe, however, a contemplative halt is inserted: the language becomes reflective, i.e., the monologic expression becomes a demonstration. The poet here addresses his own Ego, particularly the empiric conventional *I* of every-day life; this he does in banal words, just as every common man asks himself sometimes, Why take all this trouble? The increased dissyllabism, the trochaical progress, the mora split regularly in the first time, contribute a little to pacifying the surging waves; primarily, however, it is the movement, reconducted towards the Ego, which suppresses the rhythm and makes melody ascend. The tension released by reflection is imparted to the lips; it raises or lowers the pitch of tone. Then in the passage from the second to the third strophe comes a halt, according to the words of Guenther Mueller, a "damming of the savour and strength," a "forming of knots" in the growth: the metamorphosis is preparing and announcing itself. The fight with the ethical *I* is going on in a new depth. And then suddenly the expression is directed to the highest value, the love as an idea addressed across empirical space, love to which the poet gives himself. The melody necessarily rises and receives its strength and fullness from this controlled movement. That this methodical motion of speech, controlled by the communicating gesture of speech, is generating the melody becomes evident at once, if we make clear to ourselves that the metre remains similar in the second and third strophes, that vocalic symbolics are not *raceable* anywhere, and that the rhythm and melody of both strophes are still extremely different.

Only in this methodical movement is the inner form or idea of the poem, as well as its development towards the sensuous qualities of sound, comprehensible. However, not only are these interdependent movements, the "ways of the process of evolution" on which the metamorphosis is accomplishing itself; on them also the unity of the living poetical organism is based, and the tension peculiar to the elements of speech is expressing self-maintenance, also its polarity.

In this way we may look upon the idea of form and shape an experience through words; we become mediators in the metamorphosis of a strength of vitality. We recite the poem according to law, following the emotion of the poet, and we may have some hope of finding and approaching its pure form as we reproduce it.

This paper has not considered any particulars, as has been stated. The purpose has been to show in what way the art of speech was enriched by the morphological method of interpretation but also to point out how the art of speech itself may disclose new areas with regard to theoretical knowledge, and how a connection between philological and speech-method interpretation of poetry may be supposed to enrich the study of philology.

[10] Friedrich Kainz, *Psychology of Language* (Stuttgart: Ferd. Enke, 1941).

THE FORUM

ACTION IN DECEMBER

From time to time some members of the Association have expressed dissatisfaction with its current form of government. Indeed a Committee on Structure is now considering proposals that would drastically change the organization. One proposal, for example, would change the Association from a unitary body into a federation. If one may judge from opinions expressed at the open meeting held during the convention at Cincinnati last December, substantial agreement on major changes will be difficult—perhaps even impossible—to achieve. In the meantime one obvious defect in the governing of the Association goes unremedied: The Executive Council is now too small adequately to represent the membership or to make possible within the Council the expression of points of view from diverse regions and differing professional interests. And a substantial number of the Councillors are named *ex officio* rather than nominated and elected. Would it not be well now, without reference to any other question, so to enlarge the Council as to gain more elected Councillors? A simple remedy is at hand. The Constitution provides that (following publication in the manner designated of a petition signed by ten members) any constitutional amendment proposed shall be presented at the next annual meeting. If interested members act at once, they may yet have published in time for action in December a petition to amend the Constitution so as to provide for the election of ten members of the Council annually, rather than four as now provided.

B. A.

REPORT OF COMMITTEE

The Committee appointed by President H. P. Constans to nominate the editor of *The Speech Teacher* for the term next ensuing unanimously recommends for the consideration of the Executive Council at its annual meeting to be held at the Hotel Statler in New York on December 27-30, 1953, the name of Hugh Seabury of the State University of Iowa.

BOWER ALY
DALLAS DICKEY
ELISE HAHN
EVELYN KONIGSBERG,—*Chairman*

SPEECH IN THE ARTS COLLEGE

To the Editor:

The Department of Speech in a small liberal arts college may be faced with the problem which we have at Bates College: How can we fulfill our obligations to the liberal education of all our students and also prepare our majors?

All our students are required to take a semester course in Fundamentals of Speech and any not reaching a sufficiently high standard of oral expression must take remedial work. They cannot graduate until their achievement is satisfactory. That seems to be our first obligation in a program of general education. But we have a special obligation to our majors. How shall we meet it? We have assumed that we will be adequately preparing our majors if we carry out the following procedures:

1) Teach a limited number of Speech courses without elaborate specialization, but as well as we possibly can. We include in addition to the Fundamentals, Voice and Diction, Public Speaking, Debate and Discussion, Oral Interpretation, Play Production, Radio, and Survey for majors. We make no attempt to teach separate courses in such subjects as radio writing, but call our course "Introduction to Radio." We thus introduce liberal arts students to an important medium of communication without attempting to fit students for a professional career.

2) Give plenty of extra-curricular opportunity for those who are interested in intercollegiate debate or discussion, or producing and taking part in the college plays or the weekly radio program from our own studio.

3) Under supervision, let our majors work with freshmen on better voice production with the aid of tape recorders and a mirrophone.

4) Encourage our majors to take such courses in other departments as are allied with Speech and will tend to give them a well-rounded background for graduate study or professional careers.

We believe that Speech thus has a prominent part in the general education of all our students and that our majors get a good liberal arts education.

Brooks Quimby,
Bates College

ON CONTEST AUDIENCES

To the Editor:

Adaptation to the immediate audience, and to it alone, should be the controlling criterion for evaluating speakers in any public speaking contest. A contest should be an occasion for demonstration that emphasis on adaptation is more important than emphasis on skills and devices. This is my belief after directing and judging a local contest of the New York *Journal-American* Tournament of Orators at Syracuse University. Tournament rules stressed "being natural" and "shunning theatrics"; audience adaptation was overlooked. Yet contest audiences ought to have a higher rating than that of efficient sound absorbent materials!

The speeches about Henry Clay seemed to have been prepared in a study for "delivery" for the judges' verdicts. The real audience, a College of Forestry Freshmen bi-weekly Convocation, oriented to subjects of direct interest, was ignored. Must the reward go to that speaker who most successfully ignores the real audience? If so, expediency is being given open approval.

Such adaptation is to a phantom audience: the "audience" which never shares seats with the judges but comes to the contest in the mind of the speakers; or that "audience" the judges assume appropriate to commemorative speaking in general.

Students in this local contest should have been instructed to adapt their ideas specifically to the Forestry Freshmen. The winner of this local contest should have been instructed to reorient his speech specifically with the new audience, i.e., the Cadet Corps of the United States Merchant Marine Academy, in mind. The winner at the Academy should have been instructed again to reorient the talk specifically with the Metropolitan Opera House audience in mind.

Must the criterion of adaptation to the immediate audience be overlooked? It seems to me that we teach it as our best means for evaluating the speaker's respect for his listeners.

Henry C. Youngerman,
Pennsylvania State College

DEFECTS OF DISCUSSION

To the Editor:

Listening to five different discussion groups for one hour each at the recent TKA National Convention in Denver demonstrated that both instructors and students have much to learn before discussion achieves its full potential as a training technique and as an effective aid in problem-solving.

Although comparison of the performance of Group 1 in Round 1 with Group 5 in Round 5, is difficult, a considerable difference did appear between the performance or productivity of the five groups. Talking to other critics and judges who observed these five groups in other rounds and to some of the students who took part in the discussion confirmed an original impression, i.e., that some groups were much more cohesive and effective than others. Since the members of the groups were chosen at random, the difference between them is hard to understand. Pointing out briefly some of the behavior which prevented effective discussion may prove helpful. The particular weaknesses noted here seemed almost absent in some groups; but, had they been eliminated where they did occur, the discussion might have been more effective.

1. *Superficial Agreement.* One of the weaknesses which seemed to do much to wreck the discussion progression was the tendency to strive for the appearance of harmony and agreement despite real differences of opinion. During the first round, one group agreed to this rather amazing statement: ". . . we can't get a definition of communism that would be agreeable to all of us, but I think we know pretty well what we mean; so, why don't we go on to discuss the areas in which the threat exists?" And they did! Sometimes a group would agree (some tacitly) with an idea or statement, but a few minutes later ideas directly contradicting the agreement would be expressed. In Round 3 three members of the group agreed verbally that they should "stick to generalities and not discuss specific things like the Wagner Act and the loyalty oaths, etc." No one objected; yet within sixty seconds a violent argument was provoked by this statement, "I don't think the loyalty oaths are effective in curbing communism." Obviously, the person making this statement had no intention of sticking to generalities, yet he did not express opposition to the idea. During the fifth round, a neat bit of sophistry was advanced, but it was perhaps less dangerous because it was recognized as such by the group. One of the recommendations of this group was that ". . . we take effective measures to combat communism without infringing on the personal rights of the individual." The group realized that they did not agree about what such measures would be, but felt the statement was so broad that each person could give it whatever meaning he chose.

2. *Sound and Fury.* One of the most distressing aspects of the discussion was the meaninglessness of some of the utterances. In several cases this lack of substance was not apparent until the group had listened to a tape recording of the discussion. After listening to some of the statements three or four times on the tape they realized that the words sounded all right but were put together in sentences that simply did not make sense. A typical sample is this statement from Round 1: "Is Russia fighting for communism, or is she communistic for the purpose of fighting? I mean which is their end, the control of the world for the sake of communism, or the theory of communism for the sake of controlling the world, and I think we can better

understand the threat if we can decide —if it is possible to decide."

Another example of the bewildering statement is: ". . . the idea that we get when we say the word *communism*, or the feeling we have, or something."

In this category of *sound and fury* we must also include the irrelevant evidence and argument introduced from time to time, also the unsupported assertions. Several times during the discussion, direct quotations read from magazines or note cards left participants unable to see that the information offered had much relevance.

While on the one hand irrelevant information was injected into the discussion, on the other hand several statements indicated an almost complete lack of supporting evidence. The following rather sweeping explanation went unchallenged in Round 3, "Well, you have to take into consideration that a great many people in his constituency are Scandinavian and they look back to the Scandinavian countries in Europe and realize that in those countries there was a communist threat and they are afraid of it." Later in the same round this exchange took place: " 'There are lots of communists in the U.N.' 'Well, doesn't the FBI check up on them? How did they get in?' 'Some of Truman's cronies put them in.' " Since no one seemed to have any facts on this particular subject, it was dropped. Other dogmatic assertions were accepted or presented as facts; but these will suffice to illustrate.

3. *Poor Listening.* Some indication has already been given that participants showed by statements they made that they had not heard or understood previous statements or agreements of the group. As the group listened to the tape recording, they were occasionally unable to determine why one statement should follow another—for example, this statement in Round 1: ". . . it isn't really communism at all; it's state totalitarianism"—was followed immediately by, "I'd like to suggest that you can't attribute the threat of war, the threat of communism, to any social or political theory, or economic theory; that we've had the threat of war when we haven't had any social theory involved at all." Even in context, the first statement did not lead logically into the next. Another example of failure to listen, or at least of misunderstanding of meaning, occurred in this exchange: " '. . . you can't just accept the economic theory of communism; you have to accept it *in toto*.' 'Well, then, what will you do about Titoism; now, there is probably a more pure type of theoretical communism than Russian communism.' "

Occasionally one person would take time to restate in different words an idea that had just been expressed by some one else, and ask whether this was what the speaker meant. Such restatement usually seemed to lead to an understanding of what was actually being said; but too often one person seemed to assume that he knew exactly what another person had in mind.

In Summary. The foregoing may give the impression that there was nothing worth while about the five hours of discussion. Such a stricture would do the discussion a grave injustice, but pointing out the obvious weaknesses is always easier than explaining all the subtle positive forces that went into the making of an effective discussion. Certainly in many instances students listened carefully and made an effort to understand one another; in many cases they did use evidence and information effectively; and there were examples of intelligent compromise leading to a workable and working agreement.

WALTER F. STROMER,
Otterbein College

NEW LIGHT ON BURKE

To the Editor:

Certain items in Edmund Burke's papers in the Wentworth-Fitzwilliam collection at the Sheffield Public Library in England provide new evidence which confirms and at one point extends Professor Thomas W. Copeland's findings in his thorough, judicious study of the subject of Burke and the *Annual Register*.[1] These items concern the authorship of Dodsley's *Annual Register* in the 1780's; and the two most important of them bear upon the part played in that venture by Dr. Walker King, Burke's close friend, later Bishop of Rochester and editor of Burke's works and correspondence.

While examining the Burke papers in the spring of 1951 with the kind permission and assistance of Mr. J. P. Lamb, City Librarian,[2] I turned up in bundles of miscellaneous papers and notes for speeches two sheets of manuscript for the *Annual Registers* of 1784-85 (published in 1787) and 1787 (published in 1789.) At first sight they seemed perhaps to have been written by Burke, but thorough examination and comparison show them to be holographs of Walker King. The one comprises a four-page quarto folder written on all four sides with a left margin the width of one-third of the page; the other, a single quarto sheet with no margin, written on one side only. Neither carries any specific note of identification, but each corresponds very closely to the passage as finally printed in the *Annual Register*.

The first, by its form and copious marginal and interlinear additions and corrections, appears to be a preliminary draft. It constitutes a kind of critical essay on the Parliament of 1780, providing an introduction to Chapter IX (pp. 142]—144]), and is just the sort of thing which King would be likely to submit for Burke's criticism and Burke would be likely to preserve among his papers. It praises the Parliament for those actions of which Burke was especially proud: the cessation of hostilities with America, the reestablishment of a critical control by Commons over expenditure, the passage of many of Burke's Economical Reform measures, the near passage of Fox's India Bill, and (with due restraint) the whole program of the second Rockingham Administration. As corrected and amplified, also in Walker King's handwriting, the manuscript served as the final draft from which a fair copy was made for the printer, except that the last two sentences, especially severe on Lord Shelburne, Burke's special enemy, were deleted and more moderate sentences inserted sometime before printing. The manuscript had:

> The minister to whose intrigues the dissolution of that [the Rockingham] administration has been ascribed, was placed at the head of the new arrangement. The administration of this nobleman passed almost entirely during the recess of Parliament, & he though fit to retire immediately after the censure that the House voted upon the terms of peace.

The printed text carries instead:

> The administration of the noble earl, to whom his majesty next entrusted the direction of public affairs, passed almost entirely during the recess of parliament. It fell unfortunately to his lot, and that of his colleagues, to negotiate the terms of a general peace, which was signed at Versailles, on the 20th of January, 1783. Upon the assembling of parliament, this measure was first subject to their deliberations, and was judged to deserve a strong and severe censure.

The manuscript contains a final sentence, apparently intended to begin a new paragraph: "About the same time the celebrated [Fox-North] coalition

[1] "A Career in Journalism," in *Our Eminent Friend Edmund Burke* (New Haven: Yale University Press, 1949).

[2] I quote from the papers with the permission of Earl Fitzwilliam and the Trustees of the Fitzwilliam settled Estates.

took place." At this point King broke off and added the following note, presumably to Burke: "I must alter again what follows & will send it to you to morrow. Get this copied if it will do— It is not necessary to the work & may if you think fit be all omitted." King's alteration took the following form as printed:

> About the same time an event took place, which appearing evidently to have his dimission for one of its principal objects, caused the minister to retire without a struggle.
>
> This event was the celebrated coalition. . . .

Burke apparently had the sheet copied and retained the original.

The second sheet of manuscript for the *Annual Register* which I came upon is the final version of the last three paragraphs of Chapter III of the "History of Europe" for 1787, presenting a detailed account of "a singular altercation," which took place in a debate in the House of Lords, between the Duke of Richmond and the Marquis of Lansdowne (Shelburne). The account reflects adversely upon the good faith of Lansdowne, against whom, and in favor of the Duke, the sympathies of Burke and his friends would be aroused. Hence, in all likelihood, the presence of this passage, like the previous one, among Burke's papers. King would wish to be sure that the handling of the incident met with Burke's approval. The page contains some minor corrections and revisions, mainly verbal, which would have justified its recopying for the printer.

The significance of these two items for our knowledge of the authorship and editorship of the *Annual Register* may be stated very briefly. They do not effect any basic change in Professor Copeland's conclusions, for it is clear that during a considerable time Walker King had a principal hand in the venture.[3] They establish King's part, however, as extending somewhat longer than Professor Copeland had guessed: that is, until 1789, even after King had taken his degrees of Bachelor and Doctor of Divinity at Corpus Christi College, Oxford, and "was already well started on his way to a bishopric." By implication at least, these papers also confirm Burke's active editorial oversight of the work, which, though reliably asserted, cannot be said to be proved for these late years.

Other papers in the Wentworth-Fitzwilliam collection bear directly or obliquely upon Burke's part in the *Annual Register*. The large number of sheets of summaries and digests of parliamentary debates, in Burke's own hand and in King's, William Burke's, and others', may well have been the raw material from which the parliamentary histories in the *Annual Register* were composed. I have not been able, however, to attach any particular specimen directly to a particular passage in the *Annual Register*. More directly, we find a letter of 29 November 1776 from Mauvillon, Professor of fortification at the Landgrave of Hesse-Cassel's college at Cassel, conveying to Burke in admiration a book on the current American struggle for liberty. He writes that he has learned about the subject from Burke as author and as M.P., and adds: "but if what is generally reported in Germany be true, that You are the Author of that excellent periodical Work; so/Known and esteemed over all Europe, called the Annual Register, there is one tract among these, who [*sic*] is properly your own."

DONALD C. BRYANT,
Washington University

[3] Nor do they controvert the evidence, though they may modify the conclusions, just published by Bertram D. Sarason in PMLA, LXVIII (June 1953), 496-508.

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

RECENT BOOKS IN RADIO AND TELEVISION

Giraud Chester

The past three years have marked an unusual era in the history of broadcasting. After a period of gross expansion at the end of World War II, the radio medium achieved a highly profitable though temporary stability that was followed in 1950 by a loss in audience rating for top-rated network shows, a corresponding reduction in broadcast time charges in 1951, and the introduction in 1952 and 1953 of numerous low-budget network programs, all signifying a general retrenchment in the medium.

The dramatic expansion of television, restrained only by the freeze on new television allocations imposed by the Federal Communications Commission in 1948 and removed in 1952, was simultaneous and by no means unrelated. In this brief period television became the dominant broadcasting medium, as demonstrated by public reaction to the Milton Berle telecasts in 1948 and 1949, when television-equipped taverns were crowded four-deep on Tuesday nights, by the Security Council's televised debates on Korea in 1950, by the Kefauver Crime Committee hearings in 1951 which brought business in New York City to a standstill, by the televised Presidential conventions and election campaigns in 1952, and in 1953 by the "I Love Lucy" show which achieved the highest rating of any commercial program in broadcasting history. By 1952 the earnings of the national television networks had already surpassed the income of their counterparts, the much older radio networks.

During these hectic years, as television producers struggled endlessly to achieve new program forms and drama directors explored the aesthetic possibilities of the television medium, techniques of presentation were gradually refined. Impressed by the proved effectiveness of television advertising, many people expressed great interest in the educational potentialities of the medium. Activity to convert this interest into action was stimulated by the reservation by the FCC in 1952 of almost 250 channels for educational use only.

In Canada and Great Britain there was less activity and more assessment, less material progress, but more evaluation: in both countries official commissions scrutinized existing broadcasting policies and practices with a view toward making such recommendations for change as the facts warranted. The United Nations Educational, Scientific, and Cultural Organization (UNESCO), seeking ways to raise the educational and cultural standards of the world's population, directed some of its energies to studying the utility of broadcasting for that objective. The United States, caught in a cold war and seeking to rally

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friendly countries in an anti-Soviet bloc while creating disaffection behind the Iron Curtain, appropriated funds for an expanded Voice of America which was soon turned into a political football by members of Congress, some of whom believed that international broadcasting could accomplish nothing and others who believed that it could accomplish everything but was not doing so. Still others were fascinated by the investigatory possibilities of a large staff, hastily recruited by a previous Administration.

These, then, were years of ferment and activity, of expansion of one medium and contraction of another, of the discovery of the power and pervasiveness of television, and the emergence of new techniques and forms of expression. That the books published during these years in the field of radio and television should have reflected these events in treatment and quantity is not surprising, nor that many of the books dealt mainly with factual accounts and technical explanations. For this was a time when people seemed more concerned with getting things done and less occupied with assessing accomplishments. Thorough analysis and evaluation is yet to come.

Textbooks

The quantity and content of textbooks in radio and television published in the last three years reflect increased student enrollment in broadcasting courses, the new interest in television, and a changed concept of the legitimate content of the introductory radio course. Abbot[1] and Waller,[2] authors of competing texts that had been widely used for some years, brought out revised editions in 1950 that incorporated new material, but retained much of their original approach which emphasized program planning and production but gave some consideration to the social implications of the radio medium. A series of four new texts, marking a new approach to the introductory course, made their appearance, beginning in 1950 with Chester and Garrison,[3] followed in 1951 with Willis,[4] in 1952 with Ewbank and Lawton,[5] and with Lindsley.[6] These four texts combined the treatment of radio and television in a single volume, established both media in their social, cultural, economic, and political setting, and proceeded, with varying degrees of thoroughness, to explain the techniques of program planning and production, with primary emphasis on radio and secondary emphasis on television. The usefulness of this teaching approach was signified by the general acceptance of one or another of these texts, the first of the four being the most widely adopted. For the time being most colleges will probably combine instruction in both radio and television in the first broadcasting course, though certainly greater attention will be paid to television than heretofore.

For specialized courses in radio dramatic production or for radio workshops, two useful texts by Skornia, Lee, and Brewer,[7] and by Mackey[8] have appeared.

[1] Waldo Abbot, *Handbook of Broadcasting*, 3rd ed. (New York: McGraw-Hill Book Co., 1950), pp. 494.

[2] Judith C. Waller, *Radio: The Fifth Estate*, 2nd ed. (Boston: Houghton Mifflin Co., 1950), pp. 482.

[3] Giraud Chester and Garnet R. Garrison, *Radio and Television* (New York: Appleton-Century-Crofts, 1950), pp. 550.

[4] Edgar E. Willis, *Foundations in Broadcasting* (New York: Oxford University Press, 1951), pp. 439.

[5] Henry L. Ewbank and Sherman P. Lawton, *Broadcasting: Radio and Television* (New York: Harper & Brothers, 1952), pp. 528.

[6] Lindsley, Charles F., *Radio and Television Communication* (New York: McGraw-Hill Book Co., 1952), pp. 492.

[7] Harry J. Skornia, Robert H. Lee, and Fred A. Brewer, *Creative Broadcasting* (New York: Prentice-Hall, 1950), pp. 407.

[8] David R. Mackey, *Drama on the Air* (New York: Prentice-Hall, 1951), pp. 468.

French's *Radio English*,[9] published in 1952, appears to be the only text expressly prepared for high school radio courses.

A large number of manuals dealing with various aspects of radio and television program production have been published since 1950. Kingson and Cowgill[10] and Duerr[11] both concentrated on problems of radio acting, though the latter was one of the earliest to include television acting in his primary treatment. Gould and Dimond[12] devoted an entire manual to the problem of the local radio station announcer. Manuals dealing with television production exclusively began to appear in quantity in 1950 with Hubbell,[13] and then with the first comprehensive treatment of the writing and production of a television program by Stasheff and Bretz.[14] Other television manuals followed by Dimond and Andersson,[15] Hodapp,[16] Tooley,[17] and White.[18] Of these, the Hodapp volume appears to be the most thorough and has the advantage of numerous expert contributors.

Six texts on television writing have appeared since 1950, but not one new text on radio writing alone. Wylie's revised text[19] includes both radio and television in a thorough and competent though poorly edited book. Heath,[20] Greene,[21] Seldes,[22] Herman,[23] and Weiss[24] have turned out manuals on television writing that merit inspection; Greene and Seldes have the most to offer. Turnbull's book, *Radio and Television Sound Effects*,[25] is the most complete single manual of its kind, though its use as a text is necessarily limited. Wade's *Designing for TV*[26] is a profusely illustrated and clearly presented text written expressly for the graphic artist, craftsman, or production designer. It is an expensive book, but no equivalent is available at less cost. Poole's book on the Johns Hopkins television program[27] is helpful to all who must deal with the televising of scientific materials, though in the fast-moving world of television the author would probably now want to rewrite much of his material. All these manuals suffer from the extreme rapidity with which new production methods are developed in television; for texts to keep up-to-date is virtually impossible.

Criticism

In the field of criticism, the number of publications is small. The two most

[9] Florence F. French, William B. Levenson, and Vera C. Rockwell, *Radio English* (New York: McGraw-Hill Book Co., 1952), pp. 360.

[10] Walter K. Kingson and Rome Cowgill, *Radio Drama Acting and Production* (New York: Rinehart, 1950), pp. 373.

[11] Edwin Duerr, *Radio and Television Acting* (New York: Rinehart, 1950), pp. 417.

[12] Samuel B. Gould and Sidney A. Dimond, *Training the Local Announcer* (New York: Longmans, Green, 1950), pp. 201.

[13] Richard Hubbell, *Television Programming and Production*, 2nd ed. (New York: Rinehart, 1950), pp. 240.

[14] Edward Stasheff and Rudy Bretz, *The Television Program* (New York: A. A. Wyn, 1951), pp. 355.

[15] Sidney A. Dimond and Donald M. Andersson, *Radio and Television Workshop Manual* (New York: Prentice-Hall, 1952), pp. 301.

[16] William Hodapp, *The Television Manual* (New York: Farrar, Straus, and Young, 1953), pp. 296.

[17] Howard Tooley, *The Television Workshop* (Minneapolis: The Northwestern Press, 1953), pp. 108.

[18] Melvin R. White, *Beginning Television Production* (Minneapolis: Burgess Publishing Co., 1953), pp. 107.

[19] Max Wylie, *Radio and Television Writing* (New York: Rinehart, 1950), pp. 635.

[20] Eric Heath, *Writing for Television* (Los Angeles: American Book Institute, 1950), pp. 325.

[21] Robert S. Greene, *Television Writing* (New York: Harper & Brothers, 1952), pp. 276.

[22] Gilbert Seldes, *Writing for Television* (New York: Doubleday and Co., 1952), pp. 254.

[23] Lewis Herman, *A Practical Manual of Screen Playwriting for Theatre and Television Films* (Cleveland: World Publishing Co., 1952), pp. 294.

[24] Margaret R. Weiss, *The TV Writer's Guide* (New York: Pellegrini and Cudahy, 1952), pp. 218.

[25] Robert B. Turnbull, *Radio and Television Sound Effects* (New York: Rinehart, 1951), pp. 334.

[26] Robert J. Wade, *Designing for TV* (New York: Pellegrini and Cudahy, 1952), pp. 216.

[27] Lynn Poole, *Science via Television* (Baltimore: Johns Hopkins Press, 1950), pp. 198.

clearly outstanding volumes are Siepmann's *Radio, Television, and Society*[28] and Seldes' *The Great Audience*,[29] both of which are the most astute and thorough books of critical writing on broadcasting available. John Crosby's collection of newspaper columns, *Out of the Blue*,[30] is also excellent criticism, of a less well-organized and complete variety though no less astute. Shayon's collection of pieces on *Television and Our Children*[31] is also a significant work. Miller's book, *The Judges and the Judged*,[32] prepared for the American Civil Liberties Union, is a valuable document ostensibly dealing with the problem of blacklisting, but revealing in the process some of the unwritten practices of self-regulation in broadcasting. Manvell's *The Crowded Air*[33] compares American and British television practices and potentialities critically, and though the treatment is brief, much useful analysis and information is included. Gorham, another Britisher with long experience in broadcasting, attempts an assessment in his volume, *Television: Medium of the Future*.[34] This year an extremely useful collection of readings on the social aspects of radio and television was brought out by *The Reference Shelf* in a small volume called *Television and Radio in American Life*[35] that will serve as excellent supplementary reading for beginning students.

The Role of Government

The preceding three years produced no equivalent of the F.C.C.'s *Blue Book* (1946) in systematic analysis of the programming practices of American broadcasters. Three Congressional committee hearings and reports, however, are useful sources of material for demonstrating the perceptible influence of Congressional pressure on programming and regulatory policies. The first is the Senate committee hearings on the McFarland Bill to amend the Communications Act,[36] the second is the House subcommittee hearings on the Gathings resolution dealing with allegations of immorality and offensiveness in radio and television programming,[37] and the third is the Senate committee hearings on the Johnson-Case Bill to prohibit liquor advertising over radio and television.[38] Edelman's study at the University of Illinois on the administrative formation of radio policy is another useful volume.[39]

Research

Published research, in the form of volumes of studies, has been disappointingly limited in the last three years. No collections of research studies have appeared in the fifties similar to the Lazarsfeld and Lazarsfeld-Stanton volumes

[28] Charles A. Siepmann, *Radio, Television, and Society* (New York: Oxford University Press, 1950), pp. 410.

[29] Gilbert Seldes, *The Great Audience* (New York: The Viking Press, 1950), pp. 299.

[30] John Crosby, *Out of the Blue* (New York: Simon & Schuster, 1952), pp. 301.

[31] Robert Lewis Shayon, *Television and Our Children* (New York: Longmans, Green, 1951), pp. 91.

[32] Merle Miller, *The Judges and the Judged* (New York: Doubleday and Co., 1952), pp. 220.

[33] Roger Manvell, *The Crowded Air* (New York: Channel Press, 1953), pp. 99.

[34] Maurice Gorham, *Television: Medium of the Future* (New York: The Macmillan Company, 1950), pp. 142.

[35] Herbert L. Marx (ed.), *Television and Radio in American Life* (New York: H. W. Wilson Co., 1953), pp. 198.

[36] *Hearings before the U. S. Senate Interstate and Foreign Commerce Committee on S. 658* (April 5-30, 1951), pp. 419; *Senate Report No. 44* (January 25, 1951), pp. 28.

[37] *Hearings before a Subcommittee of the Committee on Interstate and Foreign Commerce, House of Representatives, 82nd Congress, 2nd Session, on H. Res. 278* (June, September, and December, 1952), pp. 493.

[38] *Hearings before the Committee on Interstate and Foreign Commerce, U. S. Senate, on S. 2444* (January 30-31, February 6-7, 1952), pp. 285.

[39] Murray Edelman, *The Licensing of Radio Services in the U. S.* (Urbana: University of Illinois Press, 1950), pp. 229.

published in the forties.[40] Significant research has been reported in unpublished theses and dissertations, in privately circulated and copyrighted audience survey reports by marketing research organizations, and in periodical literature. A number of these studies have found their way into print in such journals as the *Public Opinion Quarterly*, *The Quarterly of Film, Radio, and Television*, the *B.B.C. Quarterly*, the *QJS*, and various psychological, economic, sociological, educational, political, and legal journals.[41] Examples of the types of research published independently can be found in Sandage's study of audience building for educational radio programs conducted at the University of Illinois,[42] Merton's treatise on one interviewing technique now rather widely used in audience surveys,[43] Inkeles' report on the Russian use of radio in his larger study of public opinion in the Soviet Union,[44] Smythe's extremely valuable study of television programming in Los Angeles,[45] and O'Brien's study of the effects of radio adaptations on elementary school children.[46] Cheydleur's compilation of unpublished graduate research studies in radio[47] is a very useful guide for locating pertinent research conducted at universities, as are the annual listings of completed theses and theses-in-progress reported regularly in *Speech Monographs*.

Typical of privately published independent research are such studies of audience measurement as the J. A. Ward, Inc., study in 1952 of *Radio Listening throughout Non-TV America*,[48] the report on classroom television programs used for a full day in several New Jersey public schools,[49] and the study of listening and viewing habits of residents within fifty miles of Ames, Iowa.[50] Klapper's review of the research literature dealing with the effects of mass media is, of course, still pertinent.[51]

Although concern with audience size, composition, and reactions figures largest in the published research in broadcasting because of the commercial utility of this information, research into innumerable other phases of broadcasting of equal and, in the opinion of some, of greater importance lags behind. Subject to neglect have been such areas of research as analyses of programming on a qualitative as well as a quantitative basis, inquiries into the origin and de-

[40] Paul F. Lazarsfeld, *Radio and the Printed Page* (New York: Duell, Sloan and Pearce, 1940), pp. 354; Paul F. Lazarsfeld and Frank Stanton, *Radio Research 1942-1943* (New York: Duell, Sloan and Pearce, 1944) pp. 599; Paul F. Lazarsfeld and Frank Stanton, *Communications Research 1948-1949* (New York: Harper & Brothers, 1949), pp. 332.

[41] *Eg., American Sociological Review, Journalism Quarterly, American Psychologist, The Educational Record, Sociology and Social Research, Quarterly Journal of Economics, Harvard Business Review*, and *Yale Law Journal*.

[42] Charles H. Sandage, *Building Audiences for Educational Radio Programs* (Urbana: Institute of Communications Research, University of Illinois, 1951), pp. 40.

[43] Robert K. Merton, *The Focussed Interview* (New York: Bureau of Applied Social Research, 427 West 117th Street, 1952), pp. 202.

[44] Alex Inkeles, *Public Opinion in the Soviet Union* (Cambridge: Harvard University Press, 1950), pp. 379.

[45] Dallas W. Smythe and Angus Campbell, *Los Angeles Television May 23-29, 1952* (Urbana: National Association of Educational Broadcasters, University of Illinois, 1952), pp. 100.

[46] Mae O'Brien, *Children's Reactions to Radio Adaptations of Juvenile Books* (New York: King's Crown Press, Columbia University, 1950), pp. 146.

[47] Raymond D. Cheydleur, *A Compilation of Radio Theses in American Colleges and Universities 1918-1950* (Huntington, W. Va.: Marshall College, 1950), pp. 73.

[48] J. A. Ward, Inc., *Radio Listening throughout Non-TV America* (New York: J. A. Ward, 8 West 40th Street, 1952).

[49] Television in Education Project, *Educational Television Moves Forward* (Montclair, N. J.: Montclair State Teachers College, 1952), pp. 39.

[50] *The WOI-TV Audience* (Ames, Iowa: Iowa State College, 1952), pp. 125.

[51] Joseph T. Klapper, *The Effects of Mass Media* (New York: Bureau of Applied Social Research, 427 West 117th Street, 1949).

velopment of programming and regulatory practices, case studies of station-network-agency relationships, broadcasting history, and experimental studies in the relative effectiveness of various techniques of program presentation. One influential study of the latter kind was the television evaluation project conducted by Fordham University on the comparative effectiveness of instruction by television and by conventional classroom methods in the training of naval air reservists.[52] A full-length history of the National Association of Radio and Television Broadcasters is reportedly being written at the present time,[53] but objective histories of the national networks have yet to be recorded.[54] Meanwhile, limited historical insight can be gained from journalistic acounts such as Green and Laurie's *Show Biz*,[55] and from autobiographical studies such as those by Lee de Forest[56] and Herbert Hoover.[57] Coase's study of the development of the monopoly of broadcasting in Britain set a standard for thoroughness and objectivity in historical research in radio and became an influential document in its own right.[58] Gorham's account of developments in broadcasting since 1900[59] is also of some value, and the annual reports to Congress of the Federal Communications Commission provide indispensable factual data for the study of broadcasting.[60]

Advertising

The swift rise of television as a commercial medium has inevitably aroused much concern about the most effective ways to use the medium for advertising. Time has been too short, however, for practices to be standardized upon the basis of verified research; as yet only a small number of books have been published on this subject. The text by Seehafer and Laemmar, *Successful Radio and Television Advertising*,[61] was followed this year by a major contribution by Settel, Glenn, and Associates in their *Television Advertising and Production Handbook*,[62] which has contributions on all important commercial and production aspects of television by a large staff of specialists. Chapters on radio and television advertising appear in the volumes by Duffy[63] and Graham,[64] and Geller's[65] study of the impact of advertising on the American public is also a valuable addition.

Broadcasting Outside the U. S.

The *Press, Film, Radio* series of monographs published by UNESCO provide detailed survey reports on radio in most

[52] Robert T. Rock, Jr., *Training by Television* (Port Washington, N. Y.: Special Devices Center, SDC Report 475-02-3), pp. 24.

[53] By Professor David R. Mackey, Pennsylvania State College.

[54] A typical history published by a network is the Columbia Broadcasting System's *The Sound of Your Life* (New York: 1950), pp. 137.

[55] Abel Green and Joe Laurie, *Show Biz: From Vaude to Video* (New York: Henry Holt, 1951), pp. 613.

[56] Lee de Forest, *Father of Radio* (Chicago: Wilcox and Follett, 1950), pp. 502.

[57] Herbert C. Hoover, *Memoirs: Volume II: The Cabinet and the Presidency 1920-1933* (New York: The Macmillan Company, 1952), pp. 405.

[58] R. H. Coase, *British Broadcasting* (Cambridge: Harvard University Press, 1950), pp. 206.

[59] Maurice Gorham, *Broadcasting and Television Since 1900* (London: Andrew Dakers, Ltd., 1952).

[60] Federal Communications Commission, *Sixteenth, Seventeenth, and Eighteenth Annual Reports* (Washington: Government Printing Office, 1951, 1952, 1953).

[61] Eugene F. Seehafer and J. W. Laemmar, *Successful Radio and Television Advertising* (New York: McGraw-Hill Book Co., 1951), pp. 574.

[62] Irving Settel, Norman Glenn, and Associates, *Television Advertising and Production Handbook* (New York: Thomas Y. Crowell, 1953), pp. 480.

[63] Ben Duffy, *Profitable Advertising in Today's Media and Markets* (New York: Prentice-Hall, 1951), pp. 416.

[64] Irving Graham, *Advertising Agency Practice* (New York: Harper & Brothers, 1952), pp. 303.

[65] Max A. Geller, *Advertising at the Crossroads* (New York: Ronald Press, 1952), pp. 336.

countries of the world.[66] These monographs, which can be purchased from the Columbia University Press, contain factual material available nowhere else. Another UNESCO study in its series on mass communications is also valuable for information on radio and television facilities throughout the world.[67] Huth's two reports on radio and freedom of information,[68] and on communications and economic development,[69] round out the studies in international broadcasting. Recent studies of the Voice of America can be found in Barrett,[70] who writes from first-hand knowledge, and in the Hickenlooper Senate committee report,[71] an unusually objective document in this overly controversial field. An able study of Canadian radio and television prepared by a commission of five distinguished scholars (the Massey report) provides the latest thought and information on broadcasting practices in that country.[72] Studies of broadcasting in Great Britain have appeared in the Manvell[73] and Coase[74] volumes mentioned earlier, and in the important Beveridge Committee report which appeared in several volumes and constitutes the most thorough report on the B.B.C. that has yet been published.[75] Sir John Reith's autobiography, *Into the Wind*,[76] offers some glimpses into the thinking of the man who served as director-general of the B.B.C. for the first twelve formative years.

Educational Radio and Television

Books and pamphlets on the educational aspects of radio and television have appeared in some quantity. Levenson and Stasheff offer the most comprehensive text on this subject in their *Teaching through Radio and Television*,[77] and Siepmann's UNESCO study, *Television and Education in the United States*,[78] provides an excellent review of the status of educational television and summarizes the findings of research up to 1952. Recent annual volumes of the Ohio State Institute for Education by Radio-Television[79] offer some useful factual information hidden amid a mass of repetitious and inconsequential material. The various conferences and institutes on educational television held throughout the United States in 1952 occasionally published accounts of the proceedings. The most important of these is *A Television Policy for Education*,[80] a book-length report of the proceedings of the institute at Pennsylvania State College in April, 1952. Other reports include

66 UNESCO, *Press, Film Radio*. Vols. I, II, III, IV, V, and Supplement to Vols. I & II (New York: Columbia University Press, 1947-1949).

67 UNESCO, *World Communications* (New York: Columbia University Press, 1952), pp. 223.

68 Arno Huth, *Radio and Freedom of Information* (New York: United Nations Documents Office, E/Cn.4/Sub.1/146, 1951), pp. 118.

69 Arno Huth, *Communications and Economic Development* (New York: Carnegie Endowment for International Peace, 1952), pp. 48.

70 Edward W. Barrett, *Truth is our Weapon* (New York: Funk and Wagnalls Co., 1953), pp. 355.

71 *Overseas Information Programs of the United States*, Report of the Committee on Foreign Relations, U. S. Senate, 83rd Congress, 1st Session, Report No. 406, June 15, 1953 (Washington: Government Printing Office, 1953), pp. 208.

72 Royal Commission of Canada, *Report on National Development in the Arts, Letters and Sciences, 1949-1951* (Ottawa: The King's Printer, 1951), pp. 517.

73 *See* fn. 33, *supra*.

74 *See* fn. 58, *supra*.

75 *Report of the Broadcasting Committee, 1949* (London: Her Majesty's Stationery Office, 1951).

76 Sir John Reith, *Into the Wind* (London: Hodder, 1949), pp. 536.

77 William B. Levenson and Edward Stasheff, *Teaching Through Radio and Television* (New York: Rinehart, 1952), pp. 560.

78 Charles A. Siepmann, *Television and Education in the United States*, A UNESCO Publication (New York: Columbia University Press, 1952), pp. 132.

79 Institute for Education by Radio-Television, *Education on the Air* (Columbus, Ohio: The Ohio State University, annually).

80 Carroll V. Newsom, ed., *A Television Policy for Education* (Washington: American Council on Education, 1953), pp. 266.

those of the New York state meeting[81] and the Southern Regional Conference on educational television.[82] At various universities brief reports of factual developments in educational television and surveys of administrative practices in broadcasting have been prepared, such as Lambert's study for the University of Missouri.[83] Three other pamphlets offer useful information on educational television: Dunham and Lowdermilk's *Television in our Schools*,[84] the New York Metropolitan School Study Council's report on the use of television in school and the home,[85] and the Witty and Bricker pamphlet on children and the mass media.[86]

Four informative UNESCO publications have appeared in the field of educational radio: Clausse's *Education by Radio*,[87] in which the Belgian author analyzes the values of radio and its uses in education, *Broadcasting to Schools*,[88] which contains reports on the organization of school broadcasting services in thirteen different countries, Gorham's *Training for Radio*,[89] which suggests how nations that have been slow to use radio may train specialists, and Williams' *Radio in Fundamental Education in Undeveloped Areas*.[90]

Anthologies

A significant indication of the shift of interest in broadcasting is the fact that no new anthologies of outstanding radio dramas, such as the earlier Barnouw,[91] Liss,[92] Lass, McGill, and Axelrod,[93] and Fitelson[94] collections have been published since 1950. A collection of radio dramas for children,[95] a collection of eight radio plays and three television plays that have never been produced over a network,[96] and the sixth edition of the *Radio Script Catalog*,[97] which contains an annotated list of more than 1,300 radio scripts available on free loan, have, however, been published.

Three anthologies of television dramas have already made their appearance: two collections by Kaufman in a series called *Best Television Plays of the Year*,[98] and the collection by Bretz and

[81] Lester W. Ingalls, Jr., ed., *The Use of Television in Education* (Association of Colleges and Universities of the State of New York, 1953), pp. 98.

[82] Robert C. Anderson, ed., *Regional Cooperation in Educational Television* (Atlanta, Ga.: Southern Regional Education Board, 830 West Peachtree Street, N.W., 1953), pp. 88.

[83] Edward C. Lambert, *Educational Television in the United States* (Columbia, Mo.: The University of Missouri Bulletin, Vol. 54, No. 6, Journalism Series, No. 130, February 8, 1953), pp. 12.

[84] Franklin Dunham and R. R. Lowdermilk, *Television in our Schools* (Washington: Government Printing Office, 1952), pp. 34.

[85] Television Utilization Committee, *How to Use Television in School and in the Home* (New York: Metropolitan School Study Council, 525 West 120th Street, New York, 1953), pp. 36.

[86] Paul Witty and Harry Bricker, *Your Child and Radio, TV, Comics and Movies* (Chicago: Science Research Associates, 57 West Grand Avenue, Chicago, Ill., 1952), pp. 48.

[87] Roger Clausse, *Education by Radio: School Broadcasting*, A UNESCO Publication (New York: Columbia University Press, 1949), pp. 72.

[88] Advisory Committee on Educational Broadcasting, *Broadcasting to Schools*, A UNESCO Publication (New York: Columbia University Press, 1949), pp. 211.

[89] Maurice Gorham, *Training for Radio*, A UNESCO Publication (New York: Columbia University Press, 1949).

[90] J. Grenfell Williams, *Radio in Fundamental Education in Undeveloped Areas*, A UNESCO Publication (New York: Columbia University Press, 1950), pp. 152.

[91] Erik Barnouw, ed., *Radio Drama in Action* (New York: Rinehart, 1945), pp. 397.

[92] Joseph Liss, ed., *Radio's Best Plays* (New York: Greenberg, 1947), pp. 383.

[93] A. H. Lass, Earle L. McGill, and Donald Axelrod, ed., *Plays from Radio* (Boston: Houghton Mifflin Co., 1948), pp. 342.

[94] H. William Fitelson, ed., *Theatre Guild on the Air* (New York: Rinehart, 1947), pp. 430.

[95] Walter Hackett, *Radio Plays for Young People* (Boston: Plays, Inc., 1950), pp. 277.

[96] Joseph Mickel, *Radio and Television Drama* (New York: Exposition Press, 1953), pp. 127.

[97] Gertrude G. Broderick, comp., *Radio Script Catalog*, 6th ed. (Washington: Government Printing Office, 1950), pp. 84.

[98] William I. Kaufman, ed., *Best Television Plays of the Year*, Vol. I (1949-50), Vol. II (1950-51) (New York: Merlin Press, 1951, 1952), pp. 317, pp. 330.

Stasheff called *Television Scripts for Staging and Study*.[99] The Kaufman anthologies include leading network dramatic scripts with some production notes useful for the study of television dramatic writing and acting. The Bretz and Stasheff volume, which contains eight royalty-free scripts for workshop use, is accompanied by extensive production notes; thus the book is useful mainly for courses in television production and directing. Two collections of radio talks, one by Sevareid[100] and the other by Highet,[101] provide excellent material illustrative of the radio essay at its best.

Bibliographies

Compilations of titles of works in radio and television appear with some regularity. Broderick's *Radio and Television Bibliography*[102] is a complete listing of new books on the subject, as are the annual listings that appear in *Broadcasting* and *Telecasting Yearbooks*. An excellent bibliography of periodical literature on radio and television since 1949 has been prepared by Paulu on a grant from the National Association of Educational Broadcasters.[103] Listings of significant new articles appear regularly in the *QJS* "In the Periodicals" section, and often in the *Journalism Quarterly*. For current information on radio and television, the weekly publications *Broadcasting-Telecasting* and *Variety* are indispensable.

[99] Rudy Bretz and Edward Stasheff, *Television Scripts for Staging and Study* (New York: A. A. Wyn, 1953), pp. 332.

[100] Eric Sevareid, *In One Ear* (New York: A. A. Knopf, 1952), pp. 260.

[101] Gilbert Highet, *People, Places, and Books* (New York: Oxford University Press, 1953), pp. 277.

[102] Gertrude G. Broderick, *Radio and Television Bibliography* (Washington: Government Printing Office, 1952), pp. 40.

[103] Burton Paulu, *A Radio and Television Bibliography* (Urbana, Illinois: National Association of Educational Broadcasters, 1952), pp. 129.

LINCOLN AND GREELEY. By Harlan Hoyt Horner. University of Illinois Press. 1953. pp. viii+406. $6.00.

Lincoln and Greeley had more points in common than meet the eye, as this parallel account of these brilliant and original Americans reveals. The scrambled schooling of the two, their English antecedents, their common fondness for Henry Clay and utter detestation of human slavery, their outspokenness in opposition to the Mexican War, their gross itch for public office, and particularly their passionate and selfless devotion to the Union, all marked the two as brothers under the skin.

Personally, however, the men are revealed in sharp contrast. Greeley was a political idealist, a reformer, a "do-gooder" in terms of today. Lincoln was a political realist, who accepted men as they were and would not change them to meet his own pattern. Greeley was a consummate egoist, quick on the trigger, ready with all the answers and quick to pour out editorial copy in explanation of how any problem was to be settled. Lincoln was slow in word and action. His admirers called him humble, his detractors found him dilatory and unequal to the task of making up his mind in any given course of action.

Two such opposites were bound to clash when their paths crossed, as they did in the years of the Civil War. Greeley probably never understood why Lincoln was so slow in getting to the Emancipation Proclamation, or to the matters of peace in the closing months of the war. Lincoln, on the other hand, had trouble appreciating the constant, bitter criticism directed at him by Greeley in the dark hours of national danger.

And yet, the two formed a team of great significance to the Republic. Greeley's goading criticisms fired Lincoln to fashion some of his most eloquent utterances. The results reveal how a frank and able critic can contribute to the progress of democratic government.

This conflict forms the basis of this richly documented and objective study. The facts of the situation are stated, sometimes in parallel columns, and the reader is left to his own conclusions. The result is a readable, scholarly essay.

The bringing together of two strong characters in a single study poses some problems for the author. For example, he must balance the two figures in such a way that neither dominates the other. The author has met this challenge successfully.

Another problem in a study of this kind is that when two leading figures are placed side-by-side in the welter of public events, the events sometimes tend to swallow up both protagonists. In some instances the characters do seem to be subordinated to circumstances, but such moments are few.

Finally, a third problem in a venture of this sort concerns the incorporation of the important forces that often lie behind the personalities under discussion. Charles A. Dana, for instance, was a power in his own right in the *Tribune* office, and had his differences with Greeley. Yet he has no place in the story. However, the author frankly limits his analysis to Lincoln and Greeley, and not to related figures.

The book is worthy, and should find a permanent place in the ever-swelling literature of the Civil War.

EARL W. WILEY,
Ohio State University

ON FREEDOM'S ALTAR: THE MARTYR COMPLEX IN THE ABOLITION MOVEMENT. By Hazel Catherine Wolf. Madison: University of Wisconsin Press, 1952; pp. xii+195. $3.75.

When Elijah Lovejoy, the Alton antislavery editor, fell before an infuriated mob in 1837, the crusade for freedom was given its first martyr; and, as William Ellery Channing predicted, one "murdered abolitionist did more for the violent destruction of slavery than a thousand societies." From Lovejoy's ashes rose "a noble company of martyrs" imbued with a fanatical hatred of slavery and a masochistic capacity to endure abuse: Theodore Weld, the "most mobbed man in America," whose voice "rang like an Old Testament trumpet"; James G. Birney, who renounced wealth and social position to become "a martyr to conscience"; Johnathan Walker, whose branded hand was evidence of the grim penalty inflicted by a federal court in Florida; Charles Turner Torrey, who died in a Maryland prison after assisting "nearly four hundred slaves to escape"; and John Brown, who made the gallows "glorious as the cross."

Hazel Wolf's study of martyrdom as a propaganda device provides an excellent account of a movement which made generous use of the spoken word. Though Miss Wolf makes no pretense of analyzing the psychological forces which drove abolitionists to martyrdom, she nevertheless finds plausible sources of motivation in the revivalistic spirit of a generation familiar with John Foxe's *Book of Martyrs*. She demonstrates the important role of martyrdom in the success of the crusade, and the conscious use which antislavery propagandists made of "the martyr's crown of thorns." "Let every abolitionist . . . settle it with himself," Weld advised his colleagues, "whether he can lie upon the rack—and clasp the faggot and tread with steady step the scaffold."

On Freedom's Altar exposes the folly of those who would combat unpopular ideas by suppressing them, and recalls the heritage of Elijah Lovejoy who, in the words of a contemporary editor, fell "a martyr to the sacred right of Americans, to think for themselves, and to speak what they think."

ROBERT G. GUNDERSON,
Oberlin College

THE WORDS OF JUSTICE BRANDEIS. Edited by Solomon Goldman and with a Foreword by Justice William O. Douglas. New York: Henry Schuman, 1953; pp xxi+200. $3.00.

In the Foreword to the book Justice William O. Douglas says of Brandeis: "The advice he gave, the positions he defended will always be worth review and study. Some of his phrases could have been turned into more colorful literature by a Holmes. But no one could have improved on the power of his logic. And the fire of his convictions transformed simple words into the statement of fighting faiths."

Solomon Goldman, in addition to writing a brief account of the life of Brandeis, has given to those who are willing to read a collection of the choice utterances of Brandeis over the years of his active life. They pertain to Zionism, law, business, banking, education, service, unemployment, and many other topics such as intelligence, character, equality, books, authors, liberty, progress, citizenship, and duty.

Some examples of Brandeis' words are important in a review of the book. On the subject of boldness he is quoted, "Sometimes, if we would be guided by the light of reason, we must let our minds be bold." America was a passion with Brandeis. Its history, he believed, "has advanced human happiness," but he was also compelled to declare: "We have slipped back badly in twenty-five years, in order, security to life and property, in liberty of speech, action and assembly; in culture; and in many respects, in morality." Perhaps he said nothing of more significance for 1953 than "Fear breeds repression . . . repression breeds hate . . . hate menaces stable government," or "It is the

function of speech to free men from the bondage of irrational fears."

Brandeis could have attained great wealth as a corporation lawyer. He chose to serve mankind instead. Humanity's debt to him is great. It is fortunate that his best words have been assembled and readers may know the essence of the man.

DALLAS C. DICKEY,
University of Florida

JOHN WISE: EARLY AMERICAN DEMOCRAT. By George Allan Cook. New York: King's Crown Press, 1952; pp. ix+246. $3.50.

John Wise was born into the second generation of Massachusetts Bay Puritans in 1652. He was graduated from Harvard College in 1673, and began a relatively long career as Congregational minister of Chebacco Parish and champion of democracy in every phase of community life. He died in 1725. Wise never held political office, but he took an active part in political life through his sermons and his poignant writings, especially "A Vindication of the Government of New England Churches," and "The Churches Quarrel Espoused." In his unabashed recognition of man's natural rights and warm espousal of democracy, sometimes at the expense of imprisonment and financial loss, he was a half-century ahead of his time. Some scholars have credited John Wise with influencing the leaders of the Revolution, especially Samuel Adams and John Hancock.

George Allan Cook's record of John Wise and his times is perhaps more interesting and valuable as a record of the times than as a biography of John Wise. The materials are interesting and generally well authenticated; the pattern of arrangement is chronological. The style is pleasing, though the *excursi* are so numerous and long that the reader frequently experiences difficulty in following the thread of the story. Although the author repeatedly states that Wise considered himself primarily a preacher, his writings being only an avocation, the student of public address will be disappointed to find little reference to the speaking of John Wise or his contemporaries.

WILLIAM H. BOS,
University of Michigan

JEFFERSON READER: A TREASURY OF WRITINGS ABOUT THOMAS JEFFERSON. Edited by Francis Coleman Rosenberger. New York: E. P. Dutton & Co., Inc., 1953; pp. 349. $5.00.

In his *History of the United States*, Henry Adams wrote, "A few broad strokes of the brush would paint the portrait of all the early presidents with this exception . . . Jefferson could be painted only touch by touch, with a fine pencil." Using this statement as a thesis, Rosenberger has collected in one volume forty-eight views—some prose, some poetry—of the third President of the United States. There are contemporary accounts from such varied sources as a Monticello slave, a French nobleman, and "two proper young Bostonians." There are modern scholarly opinions, including those of Dumas Malone, Adrienne Koch, Bernard Mayo, and Dixon Wecter. Four Presidents—Lincoln, Wilson, Hoover and Franklin D. Roosevelt—pay their respects to their illustrious predecessor. Jefferson appears in many roles: host, President under attack, attorney, writer, classical scholar, scientist, traveler, soil conservationist, patron of the arts, defender of and contributor to the democratic faith, and "gentle radical."

Comments on Jefferson's speaking are sparse. Most of his contemporaries remark on his ability as a conversationalist. Daniel Webster declares, "In conversation, Mr. Jefferson is easy and natural, and apparently not ambitious. . . ." James Madison thinks he spoke "fluently and well" in the court room. Among those who never heard Jefferson but make critical evaluations of his speaking, Henry Adams maintains he was no orator, Mayo develops his skill as a raconteur, and Wecter believes "a weak throat and unconquerable diffidence in large groups kept Jefferson from ever becoming . . . a spellbinder."

The student of speech may find little in the *Reader* directly related to his study. However, the marks of many pencils do sketch an interesting portrait of Jefferson.

MARY LOUISE GEHRING,
Mississippi Southern College

PROPAGANDA HANDBOOK: A GUIDE TO MASS PERSUASION. By D. Lincoln Harter and John Sullivan. Philadelphia: Twentieth Century Publishing Company, 1953; pp. 440. $5.50.

This handbook is based on the proposition that training of every student should also "include the art of persuasion which is propaganda." Exact psychological language has been avoided so that any propagandee may the more easily become propagandist.

The authors define propaganda in terms familiar to public address as any attempt to persuade others to accept a point of view or to take a certain line of action.

The authors decry lying, confusion, or distortion. But, they hold that if "the purveyor

of [a] truth is defending it against conflicting propositions, or contesting proponents, he is assuming the role of a propagandist." Their ambivalence between proposed "scientific" method and obvious leanings toward moral equivalents is reflected in such statements as "whether the propaganda is good or bad depends upon the means employed and the nature of the desired end."

The seventy-seven basic persuasive devices listed in this book are familiar to daily communication situations. These devices—eight steps of propaganda analysis, selected American attitudes, and the five criteria for evaluating communications media may prove useful classroom aids. Interwoven with these is the necessary emphasis upon audience analysis. Various chapters are followed by useful check questions and aids.

Readers will find the "development of a Propaganda Machine" instructive and entertaining. Discussion of the *Readers Digest* as a propaganda vehicle is a useful lesson in public acceptance of a propaganda machine raised to the level of a fixed factor in the pattern of culture.

The Bibliography is a short course beginning with Doob (1935) and ending with Curtis D. MacDougal (1952). The reference section is an expanded bibliography meriting attention of students of public address and public opinion. Illustrations within the text awaken insight into the contest between desire for average security and extraordinary power. Each illustrates discovery, analysis, and use of propaganda.

HENRY C. YOUNGERMAN,
Pennsylvania State College

THE ART OF HUMAN RELATIONS. By Henry Clay Lindgren. New York: Hermitage House, 1953; pp. 287. $3.50.

Every new and important school of thought seems eventually to develop able and sound popularizers—writers and teachers who can translate abstract theoretical formulations of the "masters" into practical, usable knowledge. What Hayakawa and Lee were to Korzybski, what Bradford and Lippitt have been to Lewin, Professor Lindgren is now to Harry Stack Sullivan and his "interpersonal school of psychiatry." The significance of Lindgren's contribution to us in the field of speech is therefore dependent upon the significance of the Sullivan school itself, which in this reviewer's opinion, is considerable. For nowhere in the literature of psychiatry has the communicative process, *per se*, been of more central concern than in the studies of the "interpersonalists." (See, for example, *A Study of Interpersonal Relations*, edited by Patrick Mullahy.)

The Art of Human Relations is an exceedingly well-written volume, reminiscent of Overstreet's best-seller, *The Mature Mind*, in style, level of difficulty, and even in content. The book is rich in illustrative material, and though perhaps too elementary for a college textbook, it provides an excellent introduction to the "interpersonal" slant on human relations.

Actually this point of view represents no sharp break from already widely established doctrines. Lindgren draws heavily on the insights and contributions of Erich Fromm, Carl Rogers' "non-directive" school of thought, the Roethlisberger "human relations in industry" concepts, General Semantics, and Group Dynamics. Nevertheless the basic orientation is slightly different from all of these, hence fresh and interesting. The chapters on the roles and relationships of anxiety, communication, and emotional maturity are especially noteworthy.

A hint of the relationship between psychiatry and speech which this book spells out is conveyed by the following quotation: "The person who is becoming emotionally mature is also learning to communicate more effectively and learning to communicate more effectively will help the growth of maturity."

FRANKLYN S. HAIMAN,
Northwestern University

THE ART OF GOOD SPEECH. By James H. McBurney and Ernest J. Wrage. New York: Prentice-Hall, Inc., 1953; pp. viii+584. $4.50.

This book teaches the art of good speech and exemplifies the art of good expository writing and the art of good book-making. The publishers have produced a most attractive volume; in paper, type, cloth, and construction, *The Art of Good Speech* is as attractive as any textbook I have ever examined.

The nearly six hundred pages of the text seem to me to contain all that a good teacher needs in the basic course in speech. It is not only comprehensive; each of the 27 chapters in its three parts is competently organized and head-lined. Obviously in an elementary course no textbook can take the place of a good teacher; but the teacher who would need more than is found in this text would not, in my opinion, be entitled to the adjective "good."

If much less were included, I doubt if the course would be "good." Some teachers may think that nearly six hundred pages is too much for such an elementary text. Before acting on that thought, however, I suggest that they ex-

amine this book. It is not all expository text; the exercises, the quoted examples, even the humorous and sharply pointed pictures (most of them from *The New Yorker*) take up many pages. And this space is well invested, not as padding, but as carefully selected, expertly aimed teaching aids.

There is one double-barrelled verdict that I should expect from anyone competent to judge: McBurney and Wrage know the field of speech and they know the art of exposition (the *only* and the *absolute* essentials for writing a good textbook for the basic course in speech).

It would be a fine thing if all the thousands of young men and women who enter college every year, almost totally incapable of writing a competent paragraph of exposition or argument or plain reporting, could have a stiff course in the heart of this book. Chapters five to seventeen inclusive cover purpose, subject, audience, organization, inquiry, reporting, advocacy, language, etc. I am confident that any student who knows what these chapters contain well enough to utilize this wisdom in speeches before the class-room audiences, will be better able to speak *and to write* than the great majority of college freshmen have been able to do for many years.

This book has in it what it takes to teach good English composition, which is the same in speaking and in writing in what is sometimes referred to as "the prose of use" as distinct from "the prose of art"—in other words, *rhetoric* as distinct from *creative writing*.

I have held for a long time that the competent use of literate, grammatical, idiomatic English is more easily taught in the oral than in the written routine. Anyone who can *speak* clearly and accurately, can always *write* clearly and accurately. The reverse is not true. If any reader doubts this I challenge him to think of any person who can do a good job of handling an intricate subject in a speech and who cannot do the same in a written article; and I challenge him *to fail to think of a number of people* who can do an excellent job on a typewriter but who are helpless and hopeless before an audience. Furthermore, stopping a student who makes a mistake in a talk before the class, and having the correction made then and there, is better teaching, and tremendously less time consuming, than collecting papers, marking them up with red pencils, and returning them a few days later for (maybe) the student's attention.

If every college student in America were *required* to learn how to use before an audience the principles set forth in this book, that would be a more outstanding improvement in college education than any that has taken place since I was a freshman fifty years ago this fall. Then from one-half to two-thirds of the time given to what is known as "Freshman Composition" could be diverted to fruitful activity.

The admitted fact that many teachers will disagree with the above is significant chiefly for two reasons: (a) it shows the need for a more universal understanding of the total relation of speaking to writing (in teaching, learning, and use), and, (b) it adds interest and life to conversations on the subject.

Before you take either side, do this. Get *The Art of Good Speech*. Go through chapters five to seventeen inclusive; then ask yourself three questions: 1. Is there anything omitted (or superfluous) that you would need in a textbook to teach elementary English composition in the fields of reporting, exposition, and argument? 2. Anything omitted (or superfluous) that you would need to do the same in elementary speech? 3. Would it not be obviously easier to teach all this with oral presentation in a speech class than with manuscript presentation in an English composition class?

J. M. O'Neill,
Brooklyn College

A GUIDE TO EFFECTIVE PUBLIC SPEAKING. By Lawrence Henry Mouat. Boston: D. C. Heath & Co., 1953; pp. x+262. $2.75.

Dr. Mouat's new text is like a breath of fresh air in a musty library stack. He says things in a captivating and appropriate manner. The chapters have the flavor of a series of informal fireside chats with students, and practically every page gives evidence that the author had students, and not colleagues, in mind when he planned and wrote it. Students, I think, will "eat it up."

This stimulating atmosphere is achieved without sacrifice of dignity, academic standards, or academic principles and their application. Simplicity is a functional keynote. The analyses are sound; the examples are good, and some of them are superb.

The book was designed as a text for beginning courses in public speaking. As stated in the preface, the author had two basic objectives in writing: "to provide the student . . . with a guide that is encouraging, concise, and easy to follow"; and to include "instruction that is complete and varied enough" for "every student regardless of his level of ability." The present reviewer thinks both goals have been reached.

To the anticipated satisfaction of many, many

students, outlining is simplified and made practical, in terms of student needs.

The organization is simple: Part One, Elements of Speechmaking, five chapters; Part Two, Types of Speech, four chapters; and Part Three, Speech Criticism, two chapters. All principles needed by beginning students are covered in the book. A brief bibliography is provided for each chapter. Within chapters, numbering is sparingly used—only to the extent of an arabic enumeration under secondary headings. Main headings and secondary headings are unnumbered, but are distinguished by size and font of type. Suggested projects appear at the end of each of the first ten chapters.

W. Arthur Cable,
University of Arizona

DEVELOPING YOUR SPEAKING VOICE. By Harrison M. Karr. New York: Harper & Brothers, 1953; pp. 506. $5.00.

This interesting text written in nontechnical language is designed for beginning college classes which stress the effective use of the voice. Although the author believes that voice students need to know scientific facts about how the voice functions, he succeeds in making the material understandable and makes a commendable attempt to motivate the student to practice the voice drills. Unlike most texts, the chapter on *tone production* precedes that on *breathing*.

Part I, called "Producing the Voice," consists of eight chapters. Two chapters on phonation precede a chapter on respiration followed by two chapters on resonance and two on articulation. The author justifies including seven pages of such voice classifications as aspirate, falsetto, and guttural by suggesting that knowing how these qualities are made may help the student eliminate undesirable qualities from his speech. Although the International Phonetic Alphabet is thoroughly explained, the student is also encouraged to use a dictionary. In an analysis of each vowel, the diacritical marking from the *American College Dictionary* is placed opposite the phonetic symbol.

Part II, called "Using the Voice," contains six chapters. The first chapter, "Voice as a Part of Unified Personality," touches on the relationship of thought and voice, analysis of literature, emotion and voice, and physical action and voice. The author stresses the fact that speech training deals not primarily with the mechanics of speech but with the thought processes. Chapters on rate, pitch, and force follow. The chapters on "Speech Rhythm and Melody" and "the Voice in Conversation" are perhaps least helpful.

The makeup and illustrative drawings are excellent. The exercises are practical. College teachers looking for a readable text for practical voice practice will appreciate this treatment which emphasizes developing the voice for ordinary life situations.

Margaret Wood,
Northern Illinois State Teachers College

DISCUSSION AND DEBATE. By William A. Behl. New York: Ronald Press Co., 1953; pp. iv+365. $4.00.

Discussion and Debate, according to the author, is "an introductory textbook written primarily for the college student who has little or no experience in argumentation." As such, it meets its objective by presenting a simple, clear treatment of the material normally found in elementary textbooks on argument. The organization and presentation of the material, however, are not orthodox. The author defines argument as "the art of influencing the behavior of others through a reasoned discourse composed of logical, emotional, and ethical proofs." Using this definition as the basis for his methods, he establishes the relationship of debate, discussion, and persuasion as types of argument.

Regarding the contents of the book, nine of the sixteen chapters consider topics of argument, investigation and analyzing the problem, evidence, forms and types of reasoning, preparing the brief, and composing the argument; one deals with delivery; one with the audience; four with the nature, methods, and types of discussion and debate; two with obstacles to clear thinking (fallacies); and one with evaluating argument. The appendix contains scripts of a panel discussion and a trial-by-jury debate, a selected bibliography for each chapter, rules and evaluation charts for the discussion progression, and student congress rules.

The book is well planned, and its subject material is easily read and understood with the exception of a somewhat pedantic treatment of the forms and types of reasoning. Numerous footnotes and illustrations are used for clarification and support. Each chapter contains introductory and summary sections and a group of practical problems and exercises.

Although the title is somewhat misleading, since the emphasis is on argument rather than discussion and debate, *per se*, Professor Behl has prepared a practical, teachable book that should prove popular for a basic course in argument, discussion, and/or debate.

Harvey Cromwell,
Mississippi State College for Women

PARLIAMENTARY PROCEDURE SIMPLIFIED. By Melanie F. Menderson. Cincinnati: Johnson and Hardin Co., 1953; pp. iv+146. $2.75.

So difficult is it for the chairman or members of an average small organization to decipher the rules of procedure from parliamentary manuals, such as *Robert's Rules of Order*, that a great social need exists for simplified, clear treatments of the subject. With knowledge of but a few major motions, most organizations can get along well enough, though more extensive comprehension should mean economy in time and avoidance of many difficulties. The complicated, sometimes ambiguous treatments of the manuals have rendered it difficult for the lay parliamentarian to gain this additional understanding.

Mrs. Menderson's exposition should assist any reader to expand his understanding of the rules of procedure. Also, there are so many rules—all of which seem important to a parliamentarian—that it takes rare experience and judgment for an author to be able to select, for the layman, essentials sufficient for the conduct of the average meeting. Mrs. Menderson does this, wisely omitting confusing and rarely applicable rules. With equal discrimination, she begins the book by plunging the reader into the situation of forming a permanent organization. Thence, she proceeds chronologically into the development of the need and use of subsidiary, privileged, and incidental motions. This chronology obviates confusion and seeming arbitrariness of rules.

From motions the book progresses to the necessity for officers and chairmen who have designated duties, all of which are simply and comprehensively outlined, together with the reports that they and the committee chairmen must make. A discussion of by-laws and their adoption follows.

The second half of the book, beginning with *Absentee Vote*, is an alphabetical treatment of motions, other procedures, and major terms of parliamentary law. Whether this method of exposition is useful is a question the reviewer is unable to decide. Certainly it presents a method as easy as the dictionary for locating any motion and term. Certainly, too, the treatment of each item is clear, though there are a number of slight, not too important, deviations from accepted parliamentary procedure.

Although the work does not seem adequate for a class in parliamentary law in a college or university, it should prove very useful where parliamentary procedure is a minor feature of a speech course.

ARLEIGH B. WILLIAMSON,
New York University

SPEECH AND HEARING IN COMMUNICATION. By Harvey Fletcher. New York: D. Van Nostrand Co., 1953; pp. 461. $9.75.

In a small space one cannot detail the many important aspects of this new edition of Fletcher's classic *Speech and Hearing*, which was first published in 1929. We can best summarize the book, however, by contrasting it with its predecessor. The chapters on speech have been expanded considerably, chiefly on the basis of three new developments at the Bell Telephone Laboratories: high-speed motion pictures of vocal-fold vibration, visible speech, and artificial speaking machines. Much of the material on the physical characteristics of speech remains the same, although additional measures of the power around the head radiated by a talker are available.

The material on hearing has been considerably changed. Chiefly on the basis of measurements made by Békésy and calculations by Fletcher himself, the author presents his view on the action of the cochlea. Some recent material on the neurophysiology of hearing is also included. (There is a confusion in both the text and the index between E. G. Wever and Warren Weaver.)

Many of the advances made in psychoacoustics since 1929 are reported in other chapters. Most of these experimental results on absolute and differential sensitivity and masking refer to studies of the Bell Telephone Laboratories. These chapters might have been more complete as of 1953 if other sources had been included. The last two chapters mix some theory, some fact, and some practical speculation with regard to the hearing of speech sounds by deafened individuals and the estimate of a percentage hearing capacity for speech based on pure-tone data.

Many small errors appear throughout the book, most of them apparently resulting from a hurried reading of proofs. The only general criticism that need be made is that such an authority in the field as Harvey Fletcher might have been held responsible for a more complete statement of present knowledge of speech and hearing. Since this book appears as one of the Bell Telephone Laboratories' series, however, the author may have felt constrained to restrict himself chiefly to those sources. In the main the important additions to the earlier volume are concerned with speech analysis, physiologi

cal measurement and theory of the auditory system, and psychoacoustic experiments.

IRA J. HIRSH,
Central Institute for the Deaf

THE TEACHER OF TEACHERS. By Harold Rugg. New York: Harper & Brothers, 1952; pp. 308. $4.00.

Speech teachers, especially those concerned with teacher training, should read this book by Dr. Rugg, Professor Emeritus of Education, Teachers College, Columbia University. He places the Teacher of Teachers in a position more important to the future of our nation than that of the political leader, the business tycoon, the industrialist, or the scientist.

This conclusion is true, he points out, because education must produce Creative Men, with creative imagination and ability in expression, who can provide leadership. Such leadership is needed to overcome the influence of the Practical Men who, through industrial development and mechanization, are driving ahead to produce a technological unemployment of enormous size which will be permanent. Our goal in American education must continue to be men, not goods. Creative thinking will provide jobs which cannot be mechanized. Creative Men can develop the necessary goals, content, and design for education which is tremendously important within the next twenty-five years.

The Teacher of Teachers is outstanding in his position as a creative individual. To best insure his influence in the total program of teacher education he must be given control of it. At present these controls lie outside his grasp, in the faculties of sciences and the arts, for the most part. New programs are emerging. These are discussed in the book, and evaluated, along with other provocative issues.

Eight chapters arranged in three parts constitute the contents: Part I, *The Teacher of Teachers: Leader or Follower?* includes Chapter I, The Penalties of Leadership, and Chapter II, The Conforming Way; Part II, *The Creative Path, 1920-1950: The Makings of Teacher Education Emerge in New University Disciplines*, contains Chapter III, The Science of Society and Culture: The Social Foundations of Education, Chapter IV, The Science of Behavior: The Bio-Physical Foundations, and Chapter V, The Art of Expression: The Esthetic Foundations; Part III, *Frontiers of Theory and Practice*, has Chapter VI, Frontiers of Theory in Teacher Education, Chapter VII, Frontiers of Practice, and Chapter VIII, The Case for Creative Imagination. An excellent appendix contains a selected library for the Teacher of Teachers.

KARL F. ROBINSON,
Northwestern University

HOW TO SAY A FEW WORDS. By David Guy Powers. New York: Doubleday and Co., 1953; pp. 155. $2.50.

This book is different. At first glance one could get the impression that it is another how-to-speak-well-in-three-easy-lessons book. Actually, however, it is more than this. The author has a formula, S-A-F-W, symbolizing two ideas: the first, *Say A Few Words;* and the second, *S:* State your idea; *A:* Accentuate your idea; *F:* For-instance your idea; *W:* Wind up your idea. He explains each of the steps of his formula, showing how they logically develop a speech from beginning to end if followed in the sequence he suggests. Each step is worked out, explained, and demonstrated by numerous vivid and delightful examples. The first thirty-five pages present the S-A-F-W formula. The remainder of the book is divided into four parts, each presenting one phase of the formula and utilizing twenty or more excellent examples demonstrating that phase. At the conclusion of each part, space is provided for writing out exercises demonstrating the suggested ideas. A summary is provided, but no bibliographies are included.

The book reads easily, is well written, employs short snappy sentences. The type and format are uniquely arranged to present the material in an eye-catching manner.

The author makes no attempt to stress the conventional aspects of speech. He merely says in effect to follow his formula and you will never make a bad speech. Maybe he is right. Certainly he has some ideas we could all use with profit. The book is apparently intended for popular consumption by the layman who is not interested in the conventional approach to speechmaking. Students and teachers should find it helpful, too.

CLARK S. CARLILE,
Idaho State College

WHO SHALL SURVIVE? FOUNDATIONS OF SOCIOMETRY, GROUP PSYCHOTHERAPY, AND SOCIODRAMA. By J. L. Moreno. Beacon, New York: Beacon House, Inc., 1953. pp. xvi+440. $10.00.

If there is to be a science of communication or if social science is to become scientific, many ideas from this massive volume must be used, in the opinion of this reviewer.

It is the *socius*, that which occurs only when two or more people meet, and which does not occur in isolated persons, that sociometry aims to measure and improve. "These relationships are characterized by *spontaneity*, their *creative* element, their link with the *moment*, their integration into concrete and unique configurations." When the chief focus and need is to make the group more productive, methods from sociodrama are used. When the chief aim is to help an individual to help himself, psychodrama is used. For both sorts of problems, "the basic method is to turn the subjects into participating and evaluating actors of their own processes; they are made into research agencies in regard to their own efficiency and that of their groups studied." This non-directive group method has been called action-research. Role-taking, role-playing, role-training, and role theory are central in the improvement of communication and the reconstruction of groups for more productivity.

Not a hit and miss impulsiveness, but a guided spontaneity which brings new insights is necessary for creative intercommunication. Many speech inadequacies issue from a lack of spontaneity which is relevant to the problem at hand. Empathy comes in for a new and deep treatment significant to personality.

The latter parts of the book abound in issues and challenges to our specialists in rhetoric and discussion, as well as for our friends in sociology. Since the publication of Moreno's much smaller introduction to sociometry in 1933, the sociologists have gone far in accepting his methods; our great body of rhetoricians have only recently begun to look into them. This new volume makes suggestions buttressed by much research for the use of sociometry in releasing spontaneity in the direction of more effective democracy and in the creative evolution of groups and society. Suggestions are also advanced for the guiding of migration, the amelioration of racial problems, the experimental planning of society under democracy, and the building of a psychological geography.

Interesting to the reviewer are Moreno's version of the origins of his work, and his relations with the leaders in group dynamics such as Kurt Lewin. Although Moreno was acquainted with Alfred Korzybski personally, neither has shown any genuine awareness of the nature of the contribution of the other. Some persons may consider the result unfortunate. Yet, in the reviewer's opinion no damage will be done provided the scholars in each area discover that eventually they must synthesize the methodologies of sociometry with those of general semantics.

ELWOOD MURRAY,
University of Denver

THE TRIUMPH OF THE ENGLISH LANGUAGE: A SURVEY OF OPINIONS CONCERNING THE VERNACULAR FROM THE INTRODUCTION OF PRINTING TO THE RESTORATION. By Richard Foster Jones. Stanford, California: Stanford University Press, 1953; pp. xii+340. $5.00.

The history of the reputation of our language in England from its low estate as Caxton's "rude and comyn englyssh" (*c.* 1489), fit only for everyday chatter and the instruction of simple folk, to its triumph as the language of literature, eloquence, and learning in the seventeenth century, is closely bound up with the history of rhetoric. When Englishmen sought the "illustration" of their native tongue, as DuBellay sought it for French, in order to bring English to an amplitude, a beauty, and an eloquence comparable to what they found in the ancient languages, they resorted to the two expedients which they had readiest to hand, the "curious gay terms of rhetoric" and neologism. Rhetoric as inherited from the middle ages and developed in the renaissance focused attention upon style, especially *copia verborum*. It could provide that elegance, that "ornate eloquence," for which it and the ancient literatures stimulated the desire. Likewise the Latin and the Greek offered stores of elegant and useful words which could be taken over bodily, or modified into English-like forms, for the expansion or ornamentation of the presumably indigent vernacular.

Enthusiasms, however, have a way of getting out of hand. Elaboration of style becomes an end in itself, and even the highly absorbent English language can become saturated with unnaturalized foreignisms and concocted barbarities. Thus grew the anti-rhetoric of the Puritans and others, the declamations against "vain eloquence," and the campaigns against foreignisms and "inkhorn terms," even by such men as Thomas Wilson who recognized the real need of English for a greater vocabulary. The corrective power of such reaction, however, and a certain vigorous nationalism and protestantism with which they were closely connected, accelerated the healthy rise of a virile English to a supremacy in the days of Milton, Dryden, and the Royal Society which could no longer successfully be challenged.

That is the story modestly promised by the sub-title of the present work by the Chairman emeritus of the Department of English at Stanford. That sub-title conveys but a mere suggestion of the scope and thoroughness of the research into rhetoric, linguistics, literature, criticism, religion, and history upon which this book is grounded. It is a masterly study which should never have to be done again, and Professor Jones has written it with a just care for both detail and perspective. This last consideration is of great importance, for as he indicates in the preface, when we study a thought pattern in a climate of opinion, "if we are concerned largely with the logical nature of our patterns, a small amount of data suffices, but if we are interested in their historical reality a greater amount is necessary."

Both for its subject and for its method, this work will be of extraordinary value to the student of English rhetoric as well as to others engaged with the history of ideas.

DONALD C. BRYANT,
Washington University

THE UNIVERSE OF MEANING. By Samuel Reiss. New York: Philosophical Library, 1953; pp. x+221. $3.75.

My first ten minutes with this book spanned a critical gamut from enthusiasm to scorn.

Reiss' Preface promises a concern "with a single fundamental question, namely, the relation between meaning and its symbol or expression." The Preface ends with a disclaimer,

> . . . although the author is throughout concerned with the concept of meaning, he has as far as possible avoided the use of the term 'semantics.' The reason is that this word has largely come to be associated with philosophical implications in which certain attitudes of mind are advocated with which the present author is not primarily concerned. It is not the author's purpose in this book to advocate the adoption of any particular philosophical *attitude* in regard to meaning but simply to contribute, as far as he may, to our *comprehension* of the nature of this fundamentally significant concept.

Then comes a five-line footnote on "the designation 'semanticist'" in which I read three misspellings and five misconceptions.

Reiss' prose is pedestrian. Nevertheless, I read the book twice utterly fascinated by the way he tracks his concern in and around the antinomies of logic, the postulates of physics, the classic theories of reality, the relations between language and the processes of thought, induction and deduction, universals and particulars—and more.

His distinctions between the questions of meaning and existence, the pervasive role of interpretation ("the very naming of a common object such as 'table' by some simple word already indicates an interpretive activity of the mind in perceiving it . . ."), his formulation of meaning in terms of mutual contrast, his rejection of the verification and operational theories of meaning, his statement of the limitations of symbolic analysis—all these provide materials for reflection and provocation.

I think it a great pity that he refused to face explicitly the "So What?" question in this book. Anyone interested in the means whereby human beings might use the apparatus of symbolization so as to avoid the entanglements and befuddlements of daily living needs help. Maybe Reiss will write another book. His closing words hint that further writing would be useful:

> In general it will be seen that from the point of view as developed in this book, the pretensions of any science to an autonomous absolute objectivity, that is, one which is divorced from the human personality itself, are to be regarded as illusory. Greater comprehension of the 'outer world' will be possible to the degree that deeper insight is obtained into the 'inner world,' the world of mind and of meaning. It is suggested indeed that the fuller realization of this fact is what will determine the future trend in physical thought, a trend which will eventually bring about a revolution in all the sciences. But in making this prognostication the author finds himself affirming, rather unwittingly, that familiar ancient Greek maxim, *gnothi seauton*, know thyself.

IRVING J. LEE,
Northwestern University

THE POETIC APPROACH TO LANGUAGE. By V. K. Gokak. London: Oxford University Press, 1952; pp. 247. $3.90.

The Poetic Approach to Language is the outgrowth of a series of lectures delivered at Bombay University. Gokak is an Indian, a former Honours student at Oxford University and at present principal of Rajaram College, Kolhopur. His point of view is that the linguistic scholar should accept as well as comprehend the "contribution of the poetic mind to the evolution and evaluation of language." A book in the making, *The Linguistic Approach To Poetry*, will urge the student of literary

history to acquire a "general, if elementary, knowledge of the nature and development of language."

Gokak's background in philology is unquestionably sound: we can therefore applaud his success in breathing poetic fires into dying philological coals. An eclectic in discussing theories of language origin and morphology, he presents considerable evidence that poetry and imagination are basic factors in all linguistic growth and change. The examples are stimulating, colorful, and amusing. In a way this book is a pleasant counterpart to Fowler's *Modern English Usage*.

The book has several faults; its nineteen chapters overlap and lack continuity, probably as a result of the re-making of lectures into a book. Although the original thesis is to reveal the presence and importance of poetic elements in language, the book ends with the wishful thought that "in the ideal language—towards which we may suppose language is evolving—the poetic and rational principles will be reconciled into one rich integration." But if Gokak succeeds only in a modest way in bringing the discrete chairs of English departments closer together, any shortcomings will be cheerfully overlooked.

L. H. Mouat,
San Jose State College

LOGIC AND LANGUAGE. By A. G. N. Flew. (Second series). New York: Philosophical Library, 1953; pp. 242. $4.75.

This book is the second series of papers on linguistics and philosophy compiled by Professor Flew of King's College, Aberdeen. The first series was recognized as an important contribution to the understanding of the relationships between logic and language. The second series will probably be hailed by scholars in the philosophic areas as even of greater importance, but it is equally probable that the layman will become lost in the verbiage and read very few of the papers. Even for those of us whose vernacular is less erudite, however, several are well worth the struggle to comprehend. Those papers which this reviewer found both interesting and applicable to his general philosophy of speech and communication were: "Language Strata" by F. Waismann, "Categories" by Gilbert Ryle, "Other Minds" by J. L. Austin, and "Theory Construction" by J. J. C. Smart.

This book cannot be placed in the hands of the average college student with expectation that he will profit from it. The essays need to be studied and discussed by the lay audience before their major value becomes apparent. This series presents a challenge to the serious adult. For the graduate student in rhetoric, it offers a contribution worth the concentrated reading that is necessary.

Seth A. Fessenden,
University of Denver

SHAKESPEARE AND THE RIVAL TRADITIONS. By Alfred Harbage. New York: The Macmillan Co., 1952; pp. xviii+393. $6.00.

Alfred Harbage, Professor of English at Harvard, author of *Sir William Davenant, Cavalier Drama, Shakespeare's Audience, As They Liked It*, and compiler of *Annals of the English Drama*, has in *Shakespeare and The Rival Traditions* made another praiseworthy and welcome contribution to our knowledge in the field of Elizabethan drama. The author states the purpose of his study in the following terms:

> My aim is to present a new synthesis of the facts about Elizabethan theatres and the content of Elizabethan plays, as a means of defining Shakespeare's materials and intentions. . . . I am concentrating upon the single central problem: How did the Elizabethan theatrical industry organize itself in order to serve its clientele, what was the view of life which this clientele brought into the theatres, and how was this view of life reflected or refracted in the plays?

He says, further, in describing his work:

> What will seem to be the chief novelty of my book is its insistence upon the duality of Elizabethan drama. I have preserved, throughout, the distinction between the drama of the public theatres, where Shakespeare was placed, and the drama of the private theatres, where he was not.

This study is centrally concerned with the private theatres, the "coterie theatres," the children's companies, the academic and school theatres, and their dramas in contrast with the "theatre of a nation." The plan of organization divides the study into two parts. The first part, entitled "Two Theatres," has four chapters: Chapter I, "Theatre of a Nation," traces rapidly the conditions of the rise of the popular English theatre; Chapter II, "Theatre of a Coterie," traces with equal clarity the conditions prevailing in the children's companies and their rise in prominence; Chapter III, "The Rival Repertories," analyses in some detail the different kinds of plays that belong to the two different kinds of theatres; and Chapter IV,

"The War of the Theatres," presents the culminating conflict between these two differing theatre traditions. Chapter IV presents this well-known phenomenon in something of a new light and brings it into an important focus.

Part Two of the book is entitled "Two Views of Life," and consists of six chapters. This section is devoted to an analysis of the divergent, often contrasting, points of view found in the popular plays as opposed to the "Coterie" plays. In Chapter I Harbage takes up "The Divine Plan," treated effectively by Lovejoy in *The Great Chain of Being*, by Douglas Bush in *The Renaissance and English Humanism*, by Theodore Spencer in *Shakespeare and the Nature of Man*, by Tillyard in *The Elizabethan World Picture*, and by others in various studies. Harbage judiciously points out that this body of literature, "elegiac in tone," is a product of our age—an age of trouble and uncertainty looking back nostalgically to the apparently beautifully ordered universe of Christian humanism, of order, and of law popularly accepted in Elizabethan times. He summarizes the salient ideas succinctly and shows how they are called in question by the scepticism of the "select" as opposed to the "popular" drama. His succeeding chapters on "The Dignity of Man," "Sexual Behavior," "Wedded Love," and "The Commonweal," follow the same pattern of contrasting analysis. The final chapter, "Shakespeare's Tradition: Conclusion," applies the whole argument and analysis more strictly to that major figure in the popular tradition. The book includes three "Appendices": A. "Size and Earnings of Coterie Theatres"; B. "The Repertories"; and C. "Shakespeare as Expurgator." Finally, there is a "List of Works Cited" and a well-prepared "Index."

Harbage's documentation of his analyses and arguments is excellent and thorough. His range of reading in this period is extensive and his understanding of the age is profound. His reduction of an extensive mass of materials to a clear and orderly exposition, his convincing development of his point of view and argument, and his pleasing style of composition are most commendable. This work will be welcomed by the scholar and the specialist, for whom it was written and to whom it is aimed.

HUBERT C. HEFFNER,
Stanford University

SHAKESPEARIAN PLAYERS AND PERFORMANCES. By Arthur Colby Sprague. Cambridge: Harvard University Press, 1953; pp. xiv+222. $4.50.

This, the third of Professor Sprague's volumes devoted to Shakespeare on the stage, is possibly the most entertaining. Previously he has studied *Shakespeare and the Audience*, and *Shakespeare and the Actors*, the latter dealing with the varied stage business used by great actors and actresses from 1660 to 1905. While working on this second volume, he became fascinated by "the idea of recreating a series of Shakespearian performances." "Garrick on the stage was only to be imagined in a particular role, as Richard say, or King Lear, and on a particular night. Garrick on the night of June 8, 1776, when he played Lear for the last time, was what one would conjure up!" It is an exciting idea, and exciting reading Professor Sprague has made of it.

Also studied are Betterton and Kemble as Hamlet, Mrs. Siddons as Lady Macbeth, Kean as Othello to the elder Booth's Iago, Macready as Macbeth, Irving as Shylock, Edwin Booth as Iago to Irving's Othello. A study of William Poel's work as director leads to an excellent final chapter on the author's own "Shakespearian Playgoing," which one wishes had been longer and more detailed. If the criticism is captious, one familiar with Sprague's passion for collecting the Shakespeare plays in performance and his sensitive recording of acting may make it in a spirit of friendliness. Sprague regrets, for instance, missing the recent Canadian performance of *All's Well* as it is "almost the last Shakespearian play I've not had a chance to see, and there are parts of it I am very fond of." Sprague has produced a book of contagious enthusiasm, as well as of criticism and scholarship—even the forty pages of notes make fine reading. "The book, indeed, becomes increasingly personal," the author confesses in his introduction, and that is probably the finest thing about it.

E. J. WEST,
University of Colorado

LETTERS OF SHERWOOD ANDERSON. Edited by Howard Mumford Jones. Boston: Little, Brown and Co., 1953; pp. xxv+479. $6.00.

The first letter in this collection was written in 1916 when Anderson was forty years old. Jones defends this arbitrary choice in his introduction:

> . . . it may reasonably be asked why no earlier letter appears in this collection.
>
> The answer is simple. One day, so to speak, Anderson woke up and said, "I am a writer." As a writer he was born adult or at any rate as mature as he was ever

to be. There is no good exhuming letters written by Anderson the businessman, a quite different fellow, and the few letters in the collection about writing and written before 1916 do not say what is said in the letters here printed.

Not being able to go to the Newberry Collection to see for himself, the reader is consumed by his curiosity to see these earlier letters, to find out what Anderson the businessman had to say about writing, since it is remarkable that he mentioned it at all before the "change."

In shutting these letters away from anyone but the researcher, Jones seems somewhat presumptuous.

Otherwise, the book is rewarding to anyone who has known and loved Anderson's fiction. Anderson the letter-writer is the same as Anderson the author: passionate, honest, anti-"intellectual," and studiously child-like when in revolt against a needlessly complex self-hating civilization. We find that he thought of these qualities in himself as being "Middle-Western," as opposed to the polish, cynicism, and subtlety of "Eastern" writers.

Perhaps the most interesting material is the record one can piece together of his long fight to find and maintain his own style, approach, and subject-matter against the well-meant advice of friends and editors.

JOSEPH BALDWIN,
University of Mississippi

A READER'S GUIDE TO T. S. ELIOT: A POEM-BY-POEM ANALYSIS. By George Williamson. New York: The Noonday Press, 1953; pp. 248. $3.50.

As the oracle of the New Poetry, T. S. Eliot has many priests and diviners who attempt to interpret his mystical utterances. And since his more esoteric poems are composed largely of cloudy symbols suggested by obscure fragments from half-a-dozen languages and literatures, and of veiled borrowings from Greek, Christian, and Hindu mysticism, it is not surprising that his de-coders do not always agree. Though his poems have been puzzling the public for thirty years or more Mr. Eliot is still about and able to give lectures and recitals. What does he think of these attempts to elucidate his work? Does he enjoy being an enigma? This reviewer has heard him say that he is not sure he understands his own poems, and that he has learned a good deal about them from his various critics. Perhaps he regards himself as merely the passive instrument through which the gods speak. But he has said also that "the greatest poets are those who have given the most pleasure to the greatest number, and the greatest *variety*, of human beings, throughout the period of time since they wrote." Does he, then, not aspire to be a great poet?

It is folly to pretend that the lay reader unaided can gain either profit or delight from Eliot's philosophical and religious poems. And Professor Williamson's Guide, though intended for "the common reader," is not what he needs. It is not an explanation but a commentary in which the author sets forth, in language sometimes as cryptic as Eliot's, his impressions of the poems. This reader has tried conscientiously to apply his comments to an understanding of the poems, but their mysteries remain as dark as before. He has found other critics much more helpful in elucidating their obscurities. He can only conclude that both commentator and poet belong to an esoteric circle so far removed from the common reader that they are incapable of communicating with him—unless perhaps he is expected to be satisfied with such crumbs as an occasional memorable line or a pleasing combination of sounds. Mr. Eliot has shown that when he chooses he can write both verse and prose of great clarity and pungency. Since he will not, or can not, achieve these qualities in his more serious poems they must remain unappreciated by the general reader. Certainly they are not suitable for reading aloud to a general audience, no matter how many guide books the reader may study in preparation.

W. M. PARRISH,
University of Illinois

AN INTRODUCTION TO EIGHTEENTH CENTURY DRAMA, 1700-1780. By Frederick S. Boas. Oxford: Clarendon Press, 1953; pp. viii+365. $5.00.

BOX, PIT, AND GALLERY: STAGE AND SOCIETY IN JOHNSON'S LONDON. By James J. Lynch. Berkeley and Los Angeles: University of California Press, 1953; pp. ix+362. $5.00.

Some Account of the English Stage from the Restoration in 1660 to 1830, published by the Reverend John Genest in 1832, is one of the most important works ever written about the British stage. It is, however, not only important, but also so long that it fills ten volumes and so expensive that it is beyond the reach of all but a few fortunate scholars. Herein lies the value of this new book from the pen of

Boas, for he presents in compact form much of the same material covered *in extenso* by his predecessor, though only for a period of eighty years. Taking up the leading dramatists, he retails the plots of their chief plays, discusses them briefly, and tells something of the circumstances under which they were produced. Such a book may not make exciting reading, but it does provide a reference book helpful to the student who cannot lay hands on Genest.

Lynch's study is more critical, and, for this reason, of greater significance. By analyzing the repertories of the principal London theatres during the forty years following the passage of the Licensing Act in 1737 he has sought "to discover what the repertory reveals about contemporary society." In so doing he considers the influences of the managers, actors, playwrights, and audiences with their various and changing tastes and ideas, and from them draws his conclusions. Occasionally, with his eyes fixed on the limited period under his microscope, he has been betrayed into some statements which might mislead the unwary, as when he asserts that Massinger's *A New Way to Pay Old Debts* ended its stage career in 1770. But if the reader bears in mind that the author is treating of only one period of forty years, he will not misunderstand. Unquestionably Lynch has made in this study an important contribution to the literature of English stage history.

WILLIAM G. B. CARSON,
Washington University

TRAINING FOR THE STAGE. By Dorothy Birch. Foreword by Donald Wolfit. London: Pittman Press; 1952; pp. xii+164. 18s.

In the preface the author states the aim of the book: "to give practical guidance to students of dramatic art, whether professional or amateur." In the introductory chapter she states, "In the pages that follow you will find hints on how to appear natural and spontaneous, how to live the part, and how to capture interest and hold it until the final curtain." Throughout the book she has held unerringly to this avowed end. There are eight chapters and a brief appendix. After a short introductory statement of purpose she deals with voice and speech, vocal interpretation with special reference to Shakespeare, vocal interpretation in modern drama, technique of stage movement and gesture, how to study your script, at rehearsals and behind the footlights, types of drama, stylized acting; and the appendix includes some general hints on how to work.

Miss Birch has approached all these problems with the intention of making the book highly usable to the amateur or professional through self-instruction. However, it should prove highly useful to teachers of acting. The author's principal concern is with vocal interpretation, stage movement, and gesture. The first chapter on vocal interpretation is rich with excellent drill exercises in the form of quotations from Shakespeare. The second chapter on vocal interpretation provides a number of good exercises from more modern sources. The chapters on technique of stage movement, although extremely elementary, are highly practical.

The book will not appeal to students and teachers interested in advanced study of theatre technique, but from the writer's point of view it is a valuable text for an elementary course in acting.

LEE NORVELLE,
Indiana University

DOWN IN THE HOLLER: A GALLERY OF OZARK FOLK SPEECH. By Vance Randolph and George Wilson. Norman, Oklahoma: University of Oklahoma Press, 1953; pp. 320. $5.00.

For more than twenty years Vance Randolph has been contributing material about the Ozark dialect to various journals. Perhaps no man knows as much about the dialect as he. *Down in the Holler* is a compilation of his material with added data from other investigators. Co-author George Wilson was for many years secretary of the American Dialect Society and is a well-known student of dialects. The task of annotating and editing the book has been largely his, and he has done an admirable job.

Although the book is devoted only to the speech of the hillfolk living in the Ozark Mountains of southern Missouri, northern Arkansas, and eastern Oklahoma, its appeal is broad. The material is organized in chapters of special interest to the philologist, folklorist, and historian. A chapter on "The Dialect in Fiction" should be read by all authors whether they intend to use Ozark dialect or not. The general reader will find such chapters as "Taboos and Euphemisms" and "Sayings and Wisecracks" highly amusing. A vigorous Chaucerian charm makes the book delightful to all except the most prissy of readers.

The material is well organized; and surprisingly little over-lapping appears. Footnotes giving original sources of publication of expressions are ample. An excellent bibliography of all published material respecting Ozark dialect is provided. The index is satisfactory; not all

terms are included because of obvious space limitations.

The student of dialects may find that failure to provide either in the chapter on "Ozark Pronunciation" or in the list of Ozark words adequate transcriptions either in phonetics or diacritical symbols detracts from the usability of the book. Aside from this inadequacy, all students of speech can profit from this book.

CAMERON W. GARBUTT,
Southern Illinois University

CREATIVE DRAMATICS FOR CHILDREN: A Practical Manual for Teachers and Leaders. By Frances Caldwell Durland. Yellow Springs, Ohio: The Antioch Press, 1952; pp. 181. Paper $1.50; cloth $2.75.

The educational trend of creative dramatics is handicapped by the demands of an untrained public for cute children in cunning plays. Mrs. Durland, however, is more concerned with the untrained teacher, playground worker, camp director, or mother who attempts to guide the activity but does not understand the possibilities of creative dramatics and does not know how to get artistic results. Assuming that even the most imaginative, creative-minded teacher must have a means of attack, Mrs. Durland has attempted to present certain step-by-step techniques in material selection and creative directing.

In the approach to creative dramatics, which the author has taught at the University of California at Berkeley, she establishes her case for *creating* a play rather than *presenting* a play which has already been written. She assumes that children have a natural sense of drama and through this "make believe" they can have a valuable emotional outlet and the means to richer living. Even the youngster who rings down the curtain supposedly has achieved something valuable in the creative dramatics venture. The premise here is that group-experience is an inevitable by-product of creative dramatics.

Heady praise is given to creative dramatics in such phrases as "spiritual coin," "an open door to a richer personal life," and "character is created," but an effort at balance is made in actual rehearsal reports from two creative activities involving the story of "Snow White and the Seven Dwarfs." The reports contain descriptions and outcomes of specific adjustments relating to artistic as well as to personality problems. The fact that the two groups were of varying economic environments gives the author an opportunity for a brief sociological analysis of the manifestation of creative appreciation in terms of environmental influences.

The book is particularly slanted to the student-teacher as indicated by the brief topical summaries and the questions at the end of each of the ten chapters. Unfortunately the bibliography and the suggested readings are meager and record little recent material. On the whole, the manual adequately fulfills its purpose of orienting and introducing ways and means to the person who hopes to guide children in the educational-artistic realm of creative dramatics.

JOHNNYE AKIN,
University of Denver

USING OUR LANGUAGE. By David H. Patton and Althea Beery with the assistance of Martha Leeds and Ollie Backus. St. Louis: Webster Publishing Co., 1953; vol. III, pp. 295; vol. IV, pp. 312; vol. V, pp. 342; vol. VI, pp. 344. Each $2.12.

The authors have written these four language texts for children in grades 3, 4, 5, and 6. Their purposes are: 1. to provide material for teaching language arts, and 2. to encourage children to use the communicative skills for living and working together effectively. The texts tell the children how to carry out such activities as dramatizing a story, giving directions, making reports, composing a letter, writing a book report, and how to master such skills as improving voice and diction and using the English language acceptably.

Both the emphasis on oral communication and the evidences of a sound philosophy of elementary education recommend the book. The authors have stressed speaking and listening. Their suggestions for conducting meetings, for story-telling, and for the sharing of poetry are clear-cut and stimulating. The philosophy of education manifested throughout the book is sound. The authors advise that children play a large role in the planning of classroom activities, and suggest that children discover their own language needs. Activities are centered around the probable interests of children, such as pets and Indians. One activity motivates many language experiences; for example, a visit to the firehouse involves planning, asking permission to visit, reporting, and writing thank-you notes. The authors' choice of children's literature shows both an understanding of children and an appreciation of literary value.

This reviewer wishes that the authors had placed less stress on the mechanical aspects of reading aloud—"grouping words" and "making words stand out"—and that they had emphasized more vividly the dependence of these aspects on meaning. The suggested phrasing in

the sentences "Last night/ I went skating/ in the park.//" (Vol. III, p. 63) and "Soon/ little companies of men/ were coming swiftly/ from every direction.//" (Vol. IV, p. 27) may be acceptable. But a teacher should not ask children who read well and who will not normally pause after *skating* or *men* to follow this set pattern. Whether the best way to teach children to phrase accurately is to ask them to follow such a pattern is extremely doubtful.

Generally the authors have written the material on pronunciation from a descriptive point of view. Some teachers may question their criticism of a *t* in *often* and an *h* in *forehead*, because some authorities do accept these pronunciations.

On the whole each text provides excellent guidance. Many elementary school teachers, however, will prefer not to use a language-arts text but to plan with their children experiences directly related to their interests and to build their language arts program around these experiences.

MARDEL OGILVIE,
Queens College

BRIEFLY NOTED

FUNDAMENTALS OF PUBLIC SPEAKING. By Donald C. Bryant and Karl R. Wallace. (Second edition). New York: Appleton-Century-Crofts, Inc., 1953; pp. xiv+493. $4.00.

The most striking change from the 1947 edition is the format. A more skillful use of space and typography in the composition of the book adds greatly to its attractiveness and usability. The inner change is symbolized by the montage of illustrations from the book (the first edition was not illustrated) which have become the cover of the new edition. There is considerable re-arrangement of materials. New elements in the book include a superb chapter on visual materials and an excellent one on language. Brief introductions to group discussion and parliamentary procedure have also been added. The book is eminently practical and usable; the order of materials is sensible; the assignments are varied and helpful. The inclusion of sample speeches (now grouped in an appendix) has been continued; some newer and better speeches have been added.

C. HORTON TALLEY,
Southern Illinois University

BASIC TRAINING IN SPEECH. By Lester Thonssen and Howard Gilkinson. (Second edition). Boston: D. C. Heath and Co., 1953; pp. 494. $4.00.

This edition is a careful revision of a well-known fundamentals text, first published in 1947. Intended for the first course in speech in college, the book has units on the nature and importance of speaking, basic skills, speech composition, forms of speaking (reading aloud, debate, discussion), research in speaking (experimental and historical). Both the text and the exercises have been revised. Some chapters have been condensed, and new material has been added, including three speeches for study and a summary of experimental and theoretical data published since 1947. This practical textbook has a sound point of view.

ORVILLE A. HITCHCOCK,
State University of Iowa

AN INFORMAL GUIDE TO PUBLIC SPEAKING. By William Freeman. Edited by Quincy Howe. (Revised edition). New York: Simon and Schuster, 1953; pp. xiv+141. $2.95.

This book is a revision of William Freeman's *Hear, Hear!* Quincy Howe edited the revision and added material on radio and television speaking. It provides interesting, humorous reading of suggestions for avoiding the common pitfalls that confront the amateur speaker. Although many helpful do's and don't's are given, the book fails to present a satisfactory treatment of the speaker-listener situation. The tendency to oversimplify is strong—do this, and the problem or defect will be mastered.

HARVEY CROMWELL,
Mississippi State College for Women

NOTEBOOK FOR VOICE AND DICTION. By Lyle V. Mayer. Dubuque, Iowa: Wm. C. Brown Co., 1953; pp. vii+168. $2.50.

The author states in this notebook the following four objectives: (1) Establishing standards of good voice; (2) Developing an awareness in the student for good voice; (3) Providing the student with sufficient theoretical background necessary for training the voice; and (4) Providing practical exercises for purposes of example and practice in the production of good voice.

Unfortunately the book presents little that is fresh either in material or in organization. The interchanging of phonetic symbols with diacritical markings is confusing, misleading, and erroneous. The notebook seems to be slanted for a particular rather than a general course in Voice and Diction.

JOHNNYE AKIN,
University of Denver

COMMON ERRORS IN ENGLISH AND HOW TO AVOID THEM. By Alexander M. Witherspoon. (Everyday Handbook Series. #240). New York: Barnes and Noble, Inc., 1952; pp. 344. $1.25.

This is a paper-back reprint of a handbook published in 1943, apparently unrevised. Part I is "A Guide to the Correct Meaning of Words Frequently Mis-used." Words and phrases are listed alphabetically with a brief statement of standard meaning as of 1943. In Part II the correct pronunciation of words frequently mispronounced is indicated. The section on spelling (Part III) includes the traditional rules, aids, and cautions, together with page-filling lists of words. At the end of the book are brief and admittedly incomplete sections on pronunciation of proper nouns and foreign words and phrases. The handbook is a fairly complete guide to correctness as correctness was defined by middle-of-the-road grammarians in 1943.

DONALD E. BIRD,
Stephens College

AMERICAN PROBLEMS TODAY. By Robert Rienow. Boston: D. C. Heath and Co., 1953; pp. xv+704. $4.00.

This text for social studies at the high school level presents a series of contemporary problems by reviewing briefly the history of each, stating the issue, surveying the current situation, characterizing the groups interested, and citing opinions from group leaders. Emphasis is on important, practical issues; and an effort is made to induce the student to analyze, discriminate, and form his own opinions. The method is good, and the text is unusually well illustrated, but the language, like that in many texts for high schools, is sometimes elaborately flatulent, mush in the mouth.

GUY A. CARDWELL,
Washington University

THE WRITER IN AMERICA. By Van Wyck Brooks. New York: E. P. Dutton and Co., Inc., 1953; pp. 203. $3.00.

Justifying his personal philosophy of literary criticism, the author catalogs the evils of contemporary critics: overemphasis upon disciplined techniques without recognition of the importance of content; unfriendly regard for the human race; loss of the humanistic point of view. Lack of an American tradition and our tormented, overwhelmed "silent generation" further impede creative writers. Concluding that modern writers must have ". . . a faith in life and the goodness of man . . . ," he insists that culture be defended against the prevailing barbarism in life and literature.

JAMES J. STANSELL,
Los Angeles State College

PEOPLE, PLACES, AND BOOKS. By Gilbert Highet. New York: Oxford University Press, 1953; pp. x+277. $3.50.

This collection of thirty delightful radio talks about books and the worlds in books, by the scholar, teacher, literary critic, and writer upon education, does credit to the author, the sponsor (the Oxford University Press), and the institution of radio. On such varied subjects as T. S. Eliot, Oxford, Shakespeare, the West, cookbooks, and satire, Mr. Highet exhibits admirable learning and judgment without either ostentation or pretension. He has succeeded in popularizing literacy without debasing the coin.

DONALD C. BRYANT,
Washington University

ALWAYS THE YOUNG STRANGERS. By Carl Sandburg. New York: Harcourt, Brace and Co., 1953; pp. 445. $5.00.

This account of Carl Sandburg's youth in Galesburg, Illinois, is a gold mine of information for the sociologist on folk ways and folk thinking in a prairie town in the last quarter of the nineteenth century. Teachers of speech will regret that it does not have a fuller account of the author's impressions of school recitations, the local theatre, and such contemporary orators as Altgeld, Ingersoll, Talmadge, and Bryan. Sandburg's biographer need not look elsewhere for the influences which moulded him. The index is good.

W. M. PARRISH,
University of Illinois

THE CULTIVATION OF COMMUNITY LEADERS. By William W. Biddle. New York: Harper & Brothers, 1953; pp. 203. $3.00.

Most of us will accept the propositions that effective democracy must begin at the grass roots level, and that our educational institutions have a responsibility to prepare students for community leadership. Unfortunately not all of us have discovered satisfactory methods for attaining these objectives. Mr. Biddle reports the action that has been taken at Earlham College, and what has been learned as a result. Through its Program of Community Dynamics Earlham has made the community its classroom, has transformed academic work into a community service, and has given its students an exceptional opportunity to learn by doing.

FRANKLYN S. HAIMAN,
Northwestern University

SPEECHREADING—JENA METHOD. By Anna M. Bunger. (Revised edition). Danville, Illinois: Interstate Printers and Publishers, 1952; pp. 109. $2.50.

Although this book is a revision of the 1944 edition, much of the material has been rewritten, and a chapter dealing with hard of hearing children has been added.

The revised text, which is interesting and practical, contains a series of plans for lessons and practice. The emphasis placed on the production of speech makes the book valuable to speech therapists as well as teachers of the Jena Method.

AUDREY A. SIMMONS,
Central Institute for the Deaf

NOTES ON SCENE PAINTING. By Bradford Ashworth. New Haven, Connecticut: Whitlock's, Inc., 1952; pp. 45. $2.00.

This plastic-bound booklet is a concentrated body of good information on scene painting. It includes discussion of many materials and techniques uncommon to the amateur stage. The first half of the book, which deals specifically with materials, is unusually helpful in spite of its obvious reference to the large scenic studio. Many of the techniques should have found their way into the educational theater before now.

The last half deals with painted drops and may not be as useful, although it is still worth reading.

WILLARD BELLMAN,
Washington University

LIVING THEATRE. Edited by Alice Venezky Griffin. Foreword by Helen Hayes. New York: Twayne Publishers, 1953; pp. 510. $4.50.

In addition to the foreword, preface, and acknowledgements, the book consists of nine units, a brief list of discussion questions, and a glossary of theatre terms. Unit I, The Essence of Tragedy, example: *Oresteia;* Unit II, Musical Comedy, The Appeal of Romance, example: *Mostellaria.* Unit III, The Tragic Hero, Changing Concepts From Medieval to Modern, examples: *Everyman* and *Faustus.* Unit IV, The Tragedy of Fate, External and Internal Forces of Tragedy, examples: *Romeo and Juliet* and *Winterset.* Unit V, Satiric Comedy, The Foibles of Men and Manners, example: *The Misanthrope.* Unit VI, Psychological Drama, Studies in Frustration, Reality vs. Illusion, example: *Hedda Gabler.* Unit VII, The Group Play, Man in Relation to Other Men, examples: *The Sea Gull* and *Awake and Sing.* Unit VIII, Realism, Man as He Is, examples: *Maria Magdalena* and *Street Scene.* Unit IX, Fantasy, example: *The Madwoman of Chaillot.*

The examples are wisely chosen to form a rich tapestry of classic plays of other countries serving as background for modern American plays.

Miss Hayes's foreword is a highly intelligent and vitalized plea for good theatre.

LEE NORVELLE,
Indiana University

THE THEATER DICTIONARY: BRITISH AND AMERICAN TERMS IN THE DRAMA, OPERA, AND BALLET. By Wilfred Granville. New York: Philosophical Library, 1952; pp. xii+227. $5.00.

This potentially valuable volume, published earlier in England under a shorter title, is unfortunately of dubious value to the general reader and only of nuisance value to the scholar or theatre-historian. Cavalier and casual in its choice and arrangement of terms, obviously wrong, highly opinionated, or sometimes "guessing" in many of its definitions, it adds to these errors in this revised edition, and adds also several misprints, clearly a great fault in a "dictionary."

E. J. WEST,
University of Colorado

ENGLISH COMPOSITION. By A. F. Scott. London: Cambridge Univ. Press, 1953; Book III, pp. 107. Book IV, pp. 74. Each $1.00

These two volumes are designed for the high school student of English. Their purpose is to teach him to write clear, plain, colloquial English and to make his compositions coherent and unified. The author has included selections in the modern idiom and in a style closely related to spoken language. The subject matter is usually related to the interests of the adolescent; as a result, much of it is biographical. Each selection is followed by questions on comprehension, vocabulary, grammar, and composition. The teacher of English and speech will find these volumes helpful in guiding the student toward clear, concise, and connected writing.

MARDEL OGILVIE,
Queens College

BRITISH AUTHORS BEFORE 1800. Edited by Stanley J. Kunitz and Howard Haycraft. New York: H. W. Wilson Co., 1952; pp. vi+584. $6.00.

The purpose of this biographical dictionary is "to bring together in one place, in concise and convenient form, pertinent biographical and

critical information . . . of some 650 authors, of both major and minor significance, from the dawn of English literature to Cowper and Burns." Following each of the sketches, which range in length from 300 to 1500 words, is a list of the principal works of the author in question, "with dates of original publication as generally accepted."

Students of rhetoric and public address will not be disappointed with the space or emphasis accorded such well-known figures as Burke, Sheridan, Whitefield, Walpole, and "Junius." This is indeed a collection of "authentic and representative portrayals" that will be a helpful addition to the book shelves of any one of us.

EARNEST BRANDENBURG,
Washington University

BOOKS RECEIVED

NEW CHALLENGES TO OUR SCHOOLS. Edited by Sturges F. Cary. The Reference Shelf, Volume 25, Number 1. New York: H. W. Wilson Co., 1953; pp. 214. $1.75. ("During the past two or three years the schools have faced unusually severe attacks. Who are the critics? What are their complaints? Is there a valid defense? What are the schools actually doing in the controversial areas?")

THE SPEAKER'S TREASURY OF STORIES FOR ALL OCCASIONS. By Herbert V. Prochnow. New York: Prentice-Hall, Inc., 1953; pp. 344. $3.95. ("Five hundred subjects indexed for easy reference. Over 1000 jokes, epigrams, and stories of all kinds and for all occasions, each one especially selected because of its wide adaptability and proven effectiveness." The first seven pages present general suggestions to story tellers.)

AN ENGLISH-READER'S DICTIONARY. By A. S. Hornby and E. C. Parnwell. London: Oxford University Press, 1952; pp. viii+511. $2.00. ("The intermediate dictionary in a group of three . . . for students of English as a foreign language. . . . Pronunciation is indicated by means of the simplified transcription approved by the International Phonetic Association. . . . Useful lists of prefixes, suffixes and common abbreviations are included.")

EASY TELEVISION PLAYS. By Louis J. Huber. Minneapolis: Northwestern Press, 1952; pp. 106. No price listed. (". . . A collection without any long speeches so they may be prepared with a minimum of rehearsals.")

SHERIDAN'S THE RIVALS. Edited by Alan S. Downer. *Crofts Classics*. New York: Appleton-Century-Crofts, Inc., 1953; pp. xxii+99. 35c.

HOME IS THE HERO. By Walter Macken. New York: The Macmillan Co., 1953; pp. 114. $2.00. ("An action-packed play with brilliant characterization. . . . It enjoyed the longest run of any play in the history of the Abbey Theatre.")

SONNETS FOR EVE AND OTHER POEMS. By Clara Aiken Speer. New York: William-Frederick Press, 1952; pp. 46. $2.00. ("The author of these delightful little poems . . . writes with tolerance and unusual understanding of the problems and triumphs of all women, from Eve on down through the ages.")

THE PHILOSOPHY OF MAHATMA GANDHI. By Dhirendra Mohan Datta. Madison: University of Wisconsin Press, 1953; pp. xiv+155. Paper cover. $2.50. ("Gandhi himself has left us no systematic presentation of his philosophy. . . . For this difficult and important task Professor Datta is peculiarly well fitted, having been closely associated with Gandhi's movement for many years and being thoroughly familiar with both the Indian and Western backgrounds of Gandhi's thought.")

CHARACTER BUILDING AND HIGHER EDUCATION. By Ordway Tead. New York: Macmillan Co., 1953; pp. x+129. $2.00. ("The '1953 Lecture' in the 'Kappa Delta Pi series.'. . . In colleges of the United States, the author finds, there is a moral relativism and insensitivity and a lack of direction which are disturbing. . . . The student outlook and philosophy are rootless, lacking a sense of reality. . . . There is no denunciation of the young, but rather a constructive program of action to help them.")

TWENTIETH CENTURY SPEECH AND VOICE CORRECTION. Edited by Emil Froeschels. New York: Philosophical Library, 1948; pp. 321. $6.00.

BETTER ENGLISH GRADE 11. By Max J. Herzberg, Florence C. Guild, J. N. Hook, and Robert Lowell Stevens. Boston: Ginn and Co., 1953; pp. ix+470. $2.72. ("BETTER ENG-

LISH is a series of texts in composition for grades seven to twelve. . . . Every topic is divided into three parts: *Getting the Facts, Using the Facts, Testing Mastery of the Facts.* All the information that a pupil needs to handle any given problem in English Composition is presented under *Getting the Facts.* . . . Next the pupil shows his command of the topic that he has studied. Through a variety of exercises in *Using the Facts* he demonstrates, to his own satisfaction and that of his teacher, that he understands the procedures with which any given problem deals. In the final division of each topic, the student tests in a variety of ways his understanding and ability to apply what he has learned and practiced.")

BETTER ENGLISH GRADE 12. By Max J. Herzberg, Florence C. Guild, J. N. Hook, and Robert Lowell Stevens. Boston: Ginn and Co., pp. ix+458. $2.80.

CURRENT PROSE, A COLLEGE READER. By Robert J. Geist and Thomas A. Bledsoe. New York: Rinehart and Co., 1953; pp. xv+366. $2.90 ("A rather brief collection of interesting and teachable essays which reflect the kind of reading the average student is likely to do after college. . . . Essays which, either as models or as departure points, can lead, in a college course in composition, to the kind of writing he will need to do.")

NEW PROBLEMS IN READING AND WRITING. Compiled and edited by Henry W. Sams and Waldo F. McNeir. New York: Prentice-Hall, Inc., 1953; pp. xiii+512. $3.50. ("Each individual reading represents one of the primary forms of discourse—narration, exposition, argument—and, more particularly, illustrates a structural pattern of organization—definition, comparison and contrast, analysis, and so forth. . . . Accompanying each assignment are an Introduction, Guide Questions, Vocabulary Lists, Writing and Study Aids, and Readings for Further Study.")

THE CONCEPTION OF DISEASE. By Walther Riese. New York: Philosophical Library, 1953; pp. 120. $3.75. ("The various conceptions of disease . . . are analyzed in their original setting. The part played by civilization in disease is treated in its anthropological and moral implications.")

ENCYCLOPEDIA OF ABERRATIONS. Edited by Edward Podolsky. New York: Philosophical Library, 1953; pp. viii+550. $10.00. ("The first systematic exposition of human aberrational behavior written for the intelligent layman as well as the expert in interpersonal relationships. In this volume are discussed all the types of aberrations, with particular emphasis on the psychodynamics. The material is arranged in alphabetical sequence for easy reference.")

COMMENTARIES

HIGH SCHOOL FORENSICS AND THE SPEECH CURRICULUM

Speech educators must realize the values of forensic activities and their significance in a total scheme of speech training, whether conducted in contests or otherwise. They must also see contests in a proper relation to the total speech program. High schools demand a functional education immediately useful to the eighty per cent of the secondary school children who do not go to college. Where no regular speech courses are offered, forensic activities are the means of providing: (1) valuable contributions in attitude and intellectual maturity in the total growth of the student; (2) increased speaking skill; (3) essential theory and techniques in the processes of debate, discussion, and conference, important to our democracy; (4) skill in reflective thinking, reasoning, and the use of evidence; (5) an understanding of and consideration for the opinions of others; (6) the ability to work cooperatively with other people in social groups.

Furthermore, forensic activities realistically meet the demands of our society by providing techniques for cooperative deliberations in seeking solutions for problems as well as competitive techniques and tools of advocacy needed to obtain acceptance of propositions. In addition they can and should provide a code of ethics for the use of such techniques in school and life situations.—Karl F. Robinson, School of Speech, Northwestern University.

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

BEALL, PAUL R., "Pass the Word Along," *Vital Speeches*, XIX (May 15, 1953), 465-470.

A discussion of the speech needs of executives as to preparation and presentation of speeches.

BROWN, JOHN MASON, "Women are Good Listeners," *McCall's*, LXXX (July 1953), 40-43, 112-113.

Mr. Brown finds that his women's club audiences—some 75 yearly—ask him similar questions about literature and the theatre, and play an important part in widening American culture.

BUSFIELD, ROGER M., "The Speaking of Robert A. Taft," *The Speaker*, XXXV (March 1953), 15-17.

A brief analysis of the power of logical argument by Mr. Taft on audiences capable of responding on logical grounds, and of his lack of emotional appeal.

CHADBOURN, CHARLES C., JR., "Regent Curtis and His Crusade for the Ideals of Democracy," *New York History*, XXXIV (April 1953), 164-184.

George William Curtis as lyceum speaker and occasional orator reiterated his theme of the "necessity of the American scholar taking leadership in politics."

COLEMAN, RUFUS A., "Mark Twain in Montana, 1895," *Montana Magazine of History*, III (Spring 1953), 9-17.

A local color story of Twain's lectures before a variety of frontier audiences.

CRANE, BEN, "British Debating: A Hardy Perennial," *News Bulletin of the Institute of International Education*, XXVIII (February 1953), 31-35.

From his 1952 tour in Britain an American debater explains how the British approach keeps the spirit of the town meeting and might well enliven American debating if coupled with our approach.

CROCKER, LIONEL, "Good Speech is Good Business," *Vital Speeches*, XIX (March 1, 1953), 298-301.

Among sources of misunderstanding are: absence of free discussion, view that speech techniques do not require study, and undervaluation of skill in discussion.

CROFT, ALBERT J., "Herbert Hoover: Five Addresses to the Republican Party," *The Speaker*, XXXV (May 1953), 18-21.

His continued opposition to welfare-state methods and to mutual defense among free nations is outmoded, but his integrity and sincerity are beyond question.

GERTZ, ELMER, "Roosevelt and Stevenson: Their First Presidential Campaigns," *The Franklin D. Roosevelt Collector*, V (May 1953), 18-27.

A Chicago attorney finds Roosevelt's address politically stronger but "much less readable, eloquent and memorable than Stevenson's."

GILKES, A. N., "Longinus and our Failure of Nerve," *The Fortnightly*, MXXXVI (April 1953), 258-264.

Modern artists fail because they are not able to see what is beyond man, the "universal which underlies the particulars" which they describe so vividly.

GINGER, RAY, "Clarence Seward Darrow, 1857-1938," *The Antioch Review*, XIII (Spring 1953), 52-66.

An analysis of the forces in Darrow's career as trial lawyer, lecturer, and political debater, with emphasis on his keen interest in the individual personality.

JARRETT, R. F., and ALEX C. SHERRIFFS, "Propaganda, Debate and Impartial Presentation as Determiners of Attitude Change," *The Journal of Abnormal and Social Psychology*, XLVIII (January 1953), 33-41.

Experimenters found their hypotheses verified in male subjects in all three forms, but not interpretable for the female subjects in the latter two.

PADOVER, SAUL K., "Madison as a Political Thinker," *Social Research*, XX (Spring 1953), 32-54.

An analysis of the political thought of Madison, "the eighteenth-century rationalist, the champion of religious and intellectual freedom, and the architect of republican constitutionalism."

PETERSON, OWEN, "Ben Samuels in the Democratic National Convention of 1860," *Iowa Journal of History*, L (July 1952), 225-238.

With his skill in legislative debate and in parliamentary maneuvering Samuels defended the pro-Douglas minority report in an address strong in its emotional fervor but ineffective in creating unity.

PHIFER, GREGG, "Andrew Johnson Loses His Battle," *Tennessee Historical Quarterly*, XI (December 1952), 291-328.

Johnson should be remembered as a strong defender of the Union but not a master of national politics, as a powerful stump speaker and "the President who came back."

REES, W. J., "Moral Rules and the Analysis of of 'Ought,'" *The Philosophical Review*, LXII (January 1953), 23-40.

The author lists five usages in which the word *ought* is commonly thought to be ambiguous, and reasons that none of these usages is ambiguous.

SIEGEL, ARTHUR I., and ESTELLE SIEGEL, "Flesch Readability Analysis of the Major Pre-election Speeches of Eisenhower and Stevenson," *Journal of Applied Psychology*, XXXVII (April 1953), 105-106.

Six major talks of each show a negligible difference in favor of Stevenson in reading ease, and in favor of Eisenhower on human interest of style.

YOUNGERMAN, HENRY C., "Propaganda and Public Address," *Today's Speech*, I (April 1953), 15-17.

Propaganda and public address "differ chiefly in recognition of conscious anti-logical intent." Speech classes must increase emphasis upon audience analysis.

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

BASS, BERNARD M., and CECIL R. WURSTER, "Effects of Company Rank on LGD Performance of Oil Refinery Supervisors," *Journal of Applied Psychology*, XXXVII (April 1953), 100-104.

In general the leaderless group discussion is not valid where participants are of known different rank.

BECKHARD, RICHARD, "What Makes a Convention Tick?" *American Trade Association Executives Journal*, V (April 1953), 41-44.

Basic principles to be observed in planning conventions.

BERKOWITZ, LEONARD, "Sharing Leadership in Small, Decision-Making Groups," *The Journal of Abnormal and Social Psychology*, XLVIII (April 1953), 231-238.

Observers reported that groups generally expect the chairman to be the "sole, major behavioral leader," that shared leadership decreases cohesiveness and satisfaction unless the problem is urgent.

BRANDES, PAUL DICKERSON, "A Public Relations Program for Debate," *The Speaker*, XXXV (March 1953), 10-14.

The school debate program must deserve good publicity because of the training it affords many students in more than one field; concrete suggestions for effective publicity are given.

CATTELL, RAYMOND B., "On The Theory of Group Learning," *The Journal of Social Psychology*, XXXVII (February 1953), 27-52.

An exploration of some fruitful directions for systematic experimentation on group learning, plus a half dozen hypotheses concerning influences in group learning.

HARE, A. PAUL, "Small Group Discussions with Participatory and Supervisory Leadership," *The Journal of Abnormal and Social Psychology*, XLVIII (April 1953), 273-275.

Scouts in groups of five showed that participatory leadership is more effective than super-

visory leadership as a technique for changing opinion.

HAYTHORN, WILLIAM, "The Influence of Individual Members on the Characteristics of Small Groups," *The Journal of Abnormal and Social Psychology*, XLVIII (April 1953), 276-284.

Male students meeting in different groupings of four to solve reasoning, mechanical assembly, and discussion tasks showed that each member probably contributes to the characteristics of the total group.

HOROWITZ, MILTON W., and HOWARD V. PERLMUTTER, "The Concept of the Social Group," *The Journal of Social Psychology*, XXXVII (February 1953), 69-95.

An important article examining theories varying from the psychology of the group as simply that of the component individuals to a group psychology as real as individual psychology.

ISSUE COMMITTEE, "Evaluating Program and Performance," *Adult Leadership*, I (April 1953), 5-22.

Subjects discussed include: Hurdles for Evaluators, Evaluating Your Program, The Evidence of Things Hoped For, Evaluating Goals.

ISSUE COMMITTEE, "Spotlight on Member Roles," *Adult Leadership*, I (January 1953), 2-24.

Subjects discussed include: Understanding What Your Members Do, Roles Gallery, What Roles Does Your Group Need? and The Individual and the Group.

JENNINGS, EUGENE, "Advantages of Forced Leadership Training," *Personnel Journal*, XXXII (May 1953), 7-9.

Placing foremen in a rotating system of leaderless groups gives each of them the "feel" of democratic leadership and develops reliance upon teamwork.

JENNINGS, EUGENE, "Forced Leadership Training," *Personnel Journal*, XXXI (October 1952), 176-179.

An evaluation six months after the training period showed the forced type superior to the conference method in resultant improvement in performance.

MANN, JAMES, "Group Therapy with Adults," *American Journal of Orthopsychiatry*, XXIII (April 1953), 332-337.

A clarification of interpersonal processes which take place in group therapy, with special emphasis on the facet of intragroup hostility.

MAURER, HERRYMON, "Management by Committee," *Fortune*, XLVII (April 1953), 145-147.

This excellent discussion of the use of committees in large corporations raises such questions as formal *vs* informal organization, decision-making *vs* advising committees, and effective mechanics.

MILLER, DELBERT C., and WARREN W. PHILBRICK, "The Measurement of Group Learning Process by Use of the Interactional Telemeter," *American Sociological Review*, XVIII (April 1953), 184-189.

From 80 classroom sessions the investigators suggest that a teacher may improve his own effectiveness by using this instrument to check whether his students are "getting what they want."

"New Hampshire Holds First Town Meeting of the World," *United Nations Bulletin*, XIV (May 1, 1953), 326.

This meeting marked the two hundredth anniversary of Bristol, the home of New Hampshire's first town meeting.

ROGERS, R. A., "Across the Table, A Simple Device for Improving Conference Discussion," *Personnel*, XXIX (May 1953), 510-511.

The use of large tables for discussions in industrial conferences was recommended.

ROSS, RAYMOND S., "What of Awards?" *The Speaker*, XXXV (May 1953), 22-24.

"Awards, or lack of them, probably made no statistical difference in the caliber of the discussions at the TKA conference—in the opinion of the people surveyed."

"Symposium: Problems in the Measurement of Discussion," *The Journal of Communication*, III (May 1953), 9-34.

Six papers presented as part of a series of meetings arranged by the Committee on Discussion and Group Methods at the SAA convention in 1952.

RADIO AND TELEVISION

GLENN STARLIN
University of Oregon

ABRAMS, EARL B., "The Color Controversy," *Broadcasting-Telecasting*, XLIV (June 22, 1953), 94-96.

A discussion of the history and present status of color television.

BAKER, W. R. G., "Another New Frontier," *Vital Speeches*, XIX (April 15, 1953), 413-416.

The research chief of General Electric makes a strong statement in favor of full utilization of television as an educational medium.

"B.B.C.-TV: An Interview with Roger Manvell," *The Quarterly of Film, Radio, and Television*, VII (Spring 1953), 253-263.

The editors present in question-and-answer form an interesting account of television in Great Britain.

BARRETT, EDWARD W., "The Electro-Magnetic War," *Broadcasting-Telecasting*, XLIV (June 22, 1953), 86-93.

The former chief of The Voice of America outlines measures of the U. S. to penetrate the Iron Curtain and Russian countermeasures.

CALLENBACH, ERNEST, "Chicago's Third Programme," *The Quarterly of Film, Radio, and Television*, VII (Spring 1953), 230-234.

A review of WFMT's policy and programming of cultural shows for minority listening audiences.

"CBS Steals the Show," *Fortune*, XLVIII (July 1953), 79-83, 164, 166.

Outlines the rivalry between NBC and CBS with the nod going to CBS in terms of program development, popularity, and increasing sales.

FAULKNER, NANCY, "TV or not TV," *Scholastic Teacher*, LXII (February 4, 1953), 10-11, 19, 43.

A plea to educational interest groups to study the community needs for educational television stations.

FAULKNER, NANCY, "The Present Pattern of Educational TV," *Scholastic Teacher*, LXII (March 4, 1953), 16-18.

A report of a nationwide questionnaire study on the educational television activities in 52 cities in the United States.

"The Federal Communications Commission—a Profile," *Television Magazine*, X (June 1953), 22-24, 38.

A review of the problems, pressures, and personnel of the Federal Communications Commission.

FULFORD, ROGER, "The Monarchy and the Microphone," *The Listener*, XLIX (May 28, 1953), 865-866.

The broadcasts by the British monarchy have been successful through twenty-one years, not because of the novelty of what was said but "their simplicity and obvious sincerity."

GEYDE, G. E. R., "Broadcasting and the Iron Curtain," *The Contemporary Review*, No. 1048 (April 1953), 206-210.

An account of the extent of listening inside the Iron Curtain to foreign broadcasts, with documented reports from escapees.

HAAKENSON, ROBERT, "Broadcasting, 32-Year Old Gargantua," *Today's Speech*, I (April 1953), 8-9, 19.

A brief analysis of the growth and impact of television, its influence on radio, and the sharp controversies that have arisen.

HILEMAN, DONALD G., "The Young Radio Audience: A Study of Listening Habits," *Journalism Quarterly*, XXX (Winter 1953), 37-43.

An analysis of program selection, popularity, and amount and pattern of listening done by children as determined by a listener-diary survey.

HOWARD, JACK, "Lusaka Calling," *The Quarterly of Film, Radio, and Television*, VII (Spring 1953), 235-245.

The broadcasting activities, the enlightened policies and programing of a Central African broadcasting station at Lusaka, North Rhodesia.

HULL, RICHARD B., "The Promise and Danger of Television," *Nation's Schools*, LI (June 1953), 43-46.

A plea for the use of television to supply "a background of understanding of the great and vital issues of our time," not just light entertainment.

KINGSON, WALTER K., "Measuring the Broadcast Audience," *The Quarterly of Film, Radio, and Television*, VII (Spring 1953), 291-303.

A brief discussion of the history and present status of several of the types of radio-TV audience-measurement methods.

LAMBERT, EDWARD C., "Educational Television in the United States," *The University of Missouri Bulletin*, LIV (June 1, 1953), 5-12.

Organizational and administrative practices in educational institutions prior to the lifting of the freeze; the complete study on micro film may be borrowed from the University of Missouri Library.

MACKENZIE, DOUGLAS, "Drama from a Vacuum Tube," *Theatre Arts*, XXXVII (May 1953), 29-31, 92-93, 95.

A critical analysis of dramatic writing and adaptations for television.

SHAYON, ROBERT LEWIS, "Television and Children's Reading," *The Horn Book*, XXIX (April 1953), 91-100.

Mr. Shayon analyzes the effect of television on children's reading habits and suggests constructive action that can improve both book and television cultural values.

UNIVERSITY OF CHICAGO COMMITTEE ON EDUCATIONAL TELEVISION, "Television and the University," *The School Review*, LXI (April 1953), 202-225.

An abbreviated report of the faculty committee which recommended policies and developed program ideas, published because of its general interest and valuable suggestions for other groups.

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

BROWN, WILLIAM FULLER, JR., "On Building a Language about Language," *ETC.*, X (Winter 1953), 111-119.

Proposing to build a "product language" by starting with a tentative set of symbols and modifying them to try to get "a faithful representation of experience."

CHERRY, E. COLIN, MORRIS HALLE, and RAMON JAKOBSON, "Toward the Logical Description of Languages in their Phonemic Aspect," *Language*, XXIX (January-March 1953), 34-46.

Russian phonemes are classified as vocalic, consonantal, compact, grave, continuant, voiced, sharp, diffuse, stressed, strident; these "bits" of theory must be studied to be understood.

DOSTERT, LEON, "The Georgetown Institute Language Program," *Publications of the Modern Language Association*, LXVIII (April 1953), 3-12.

Though concerned with languages other than English, this program stresses phonetics, phonemics, pronunciation, and use of tape recordings.

DURFEE, HAROLD A., "Language and Religion: Horace Bushnell and Rowland G. Hazard," *American Quarterly*, V (Spring 1953), 57-70.

"These theories of language furnish one of the significant developments in the history of American philosophy of symbolism."

FRANCIS W. NELSON, "Our Responsibility to the English Language," *College English*, XIV (March 1953), 328-332.

English teachers should be thoroughly grounded in linguistics; grammar should be based on modern scholarship. Appropriate teaching courses should be offered to further these ends.

GATES, ARTHUR I., "Language Activities as Experience," *Teachers College Record*, LIV (May 1953), 417-423.

"We probably underestimate the unrealized possibilities of enlightenment we may hope to achieve through better guidance in utilizing the power of words."

GUDDE, ERWIN G., "Names and Trains," *Names*, I (March 1953), 41-46.

The first issue of the *Journal* of the American Name Society contains several popular articles; this one, by the editor, covers railroad names from the Antelope to the Zephyr.

HARGIS, DONALD E., "Basic Terminology for Voice Study," *Southern Speech Bulletin*, XVIII (March 1953), 186-191.

Based on textbook usage, these terms related to breathing, phonation, resonation, sound formation, time, etc., should make a valuable minimum list for General Speech.

HARRIS, ZELLIG S., and C. F. VOEGELIN, "Eliciting in Linguistics," *Southwestern Journal of Anthropology*, IX (Spring 1953), 59-75.

Various methods of "eliciting" are given and their workings illustrated in terms of phonemes and morphemes with considerable clarity and readability.

KOLB, GWIN J., and JAMES H. SHEDD, "Johnson's *Dictionary* and Lexicographical Tradition," *Modern Philology*, L (February 1953), 171-194.

This booksellers' project met the demands of its age for a standard and standardizing dictionary; it is good as European lexicography, and original as English.

RAMSAY, ROBERT L., "The Place Names of Boone County, Missouri," *Publication of the American Dialect Society*, No. 18 (November 1952), 1-52.

These names are borrowed, historical, personal, topographical, cultural, and miscellaneous, with a preponderance of Kentucky borrowings, and a few attesting a "healthy respect for the Devil."

REYNOLDS, HORACE, "A Nest of Unnoticed Americanisms," *Western Folklore*, XII (April 1953), 114-118.

Possible new Americanisms in an article by Royal Robbins in Charles Augustus Goodrich's *The Universal Traveller*, 1836, are *ball-playing, pawn parties, quilting bees*, etc.

INTERPRETATIVE READING

WILLIAM B. MCCOARD
University of Southern California

ADRIAN, GUSTAVE W., "Early Use of the Lyric Monologue," *Modern Language Notes*, LXVIII (February 1953), 101-105.

As used in French drama of the seventeenth century, the lyric monologue was lyric not only in form but also in inspiration.

BARKER, GEORGE, "William Shakespeare and the Horse With Wings," *Partisan Review*, XX (July-August, 1953), 410-420.

Commentary on the nature of poetry, which the author believes to be not a criticism of life (Arnold) but an acceptance of life (Shakespeare).

BRADBURY, JOHN M., "Robert Penn Warren's Novels: The Symbolic and Textural Patterns," *Accent*, XIII (Spring 1953), 77-89.

Observations on each of Warren's novels, with generalizations on the product as a whole. Helpful in giving the reader authoritative insight.

COOK, ALBERT, "Metaphysical Poetry and 'Measure for Measure,'" *Accent*, XIII (Spring 1953), 122-127.

Commentary on the rise of interest in Shakespeare's *Measure for Measure*.

CORMAN, CID, "Communication: Poetry for Radio," *Poetry*, LXXXI (December 1952), 212-214.

Mr. Corman claims, through actual poetry broadcast experience, that radio is the best potential outlet for poetry today.

CROWDER, RICHARD, "Man Against the Sky," *College English*, XIV (February 1953), 269-276.

This analysis of Robinson's poem "Man Against the Sky" attempts to discover what the poem says, how well it is expressed, and how important the ideas are.

DUCKETT, MARGARET, "Bret Harte's Portrayal of Half-Breeds," *American Literature*, XV (May 1953), 193-212.

Bret Harte's significance lies not only in his craftsmanship in the short story, nor merely in his influence on the local-color movement, but in his eloquent picturization of social injustices.

The Explicator, XI (October to June 1953), carries discussions of such student favorites as: Hemingway's "The Killers," and *The Old Man and the Sea;* Housman's "To an Athlete Dying Young;" Whitman's "Song of Myself;" Eliot's *Four Quartets;* Cummings' "Buffalo Bill's Defunct;" Browning's *Sonnets from the Portuguese*.

GEIGER, DON, "New Perspectives in Oral Interpretation," *College English*, XIV (February 1953), 281-286.

The most successful and valuable statement yet made, establishing a sound philosophic rationale for the teaching of oral interpretation, and clarifying its relationship with literature.

GRIFFIN, HOWARD, "A Dialogue with W. H. Auden," *Partisan Review*, XX (January-February 1953), 74-85.

Discussion of Shakespeare's sonnets and the character of the young man; the senses of sight and hearing; and the differences between *speaking* and *speaking out*.

LYNCH, JAMES J., "The Dilemma of Literature," *College English*, XIV (November 1952), 100-105.

Another statement of the values of studying literature. Also see the reaction by R. K. Welsh in the March issue, p. 346.

MASSON, DAVID I., "Word and Sound in Yeats's 'Byzantium,'" *A Journal of English Literary History*, XX (June 1953), 136-160.

A technical consideration of the importance of word-repetition and of alliterative and assonant patterns and the whole musically phonetic structure of the poem.

PAUL, SHERMAN, "Resolution at Walden," *Accent*, XIII (Spring 1953), 101-113.

A "backgrounds" report on the writing and meanings of Thoreau's *Walden*.

SICKELS, ELEANOR M., "Stephen Vincent Benét," *College English*, XIV (May 1953), 440-446.

A penetrating report of the purposes and techniques of this popular writer.

SPENDER, STEPHEN, "Movements and Influences in English Literature, 1927-1952," *Books Abroad*, XXVII (Winter 1953), 5-32.

An exceptionally valuable, informative orientation to contemporary writers, movements, goals, and problems; stimulating for both the beginner and the advanced student of literature.

STEIN, ARNOLD, "Structures of Sound in Milton's Verse," *Kenyon Review*, XV (Spring 1953), 266-277.

An examination of the relationship between Milton's sound and sense, the patterns of sound being more difficult to analyze than Donne's.

WALCUTT, CHARLES CHILD, "Interpreting the Symbol," *College English*, XIV (May 1953), 446-454.

A helpful statement on the values and uses of symbols. Above all, one must resist the temptation to overlay and smother the artist's creation with a creation of his own.

WEAVER, BENNETT, "A Primer Study in Browning's Satire," *College English*, XIV (November 1952), 76-80.

The traditional interpretation of Browning ("God's in His heaven . . .") is wrong; specific analyses of "The Glove," "The Statue and the Bust," and "A Toccata of Galuppi's" prove his point. (See also the March issue, p. 347, for a reaction by L. Perrine.)

DRAMA

ALBERT E. JOHNSON
University of Texas

ALEXANDER, DORIS M., "*Strange Interlude* and Schopenhauer," *American Literature*, XXV (May 1953), 213-228.

O'Neill designed *Strange Interlude* according to a predominant intellectual pattern which expresses Schopenhauer's philosophy rather than Freud's psychology.

BAILEY, MARGERY, "The Shakespeare Stage in American Theatre," *The Colorado Quarterly*, I (Spring 1953), 355-367.

It is only *the* theatre (of New York) "which is going to the dogs," College, university, and community productions make *theatre* "more lively today in America" than ever before.

GELATT, ROLAND, "An Opera for the Queen," *The Saturday Review*, XXXVI (June 6, 1953), 23, 33.

When Benjamin Britten's *Gloriana* was produced at Covent Garden on June 8, Queen Elizabeth II became the first British monarch to be honored with a coronation opera.

HAWKINS, RICHARD C., "Perspective on 3-D," *The Quarterly of Film, Radio, and Television*, VII (Summer 1953), 325-334.

When the novelty has passed, "the technique of the film will probably become much more like that of the stage."

HEITNER, ROBERT R., "Diderot's Own *Miss Sara Sampson*," *Comparative Literature*, V (Winter 1953), 40-49.

Proof has now been found that Diderot, if unaware of Lessing's "more masterly productions," was actively interested in this particular play.

"An Indictment and a Hope," *Theatre Arts*, XXXVII (June 1953), 16-17.

Although sympathetic toward the work of off-Broadway groups, the author demonstrates that the case against them, considering their potentialities and the claims of advocates, is formidable. (The entire issue of the magazine should be read in conjunction with Miss Bailey's article listed above.)

JOHNSON, ALBERT E., "Fabulous Boucicault," *Theatre Arts*, XXXVII (March 1953), 26-30, 90-93.

A resumé of the life and achievements of one of the most remarkable theatre workers of the nineteenth century.

KEYES, FRANCES PARKINSON, "Terry Helburn," *Atlantic*, CXCI (April 1953), 35-40.

Relates the friendship between the writer and the Executive Director of the Theatre Guild, and some of the latter's accomplishments.

LAMBERT, GAVIN, "Stroheim Revisited," *Sight and Sound*, XXII (April-June 1953), 165-171, 204.

An excellent analysis of the Hollywood work of Erich von Stroheim, whom Lambert considers "the missing third of the American cinema, along with Griffith and Chaplin in the golden age," 1915-1935.

LERMAN, LEO, "The Lives and Times of *Porgy and Bess*," *Mademoiselle*, XXXVII (July 1953), 60-61, 107-108.

The story of the celebrated American opera from its genesis as a newspaper item turned by Heyward into a novel, through its play form, to the present Broadway revival.

MAGON, JERO, "Cubes and Cylinders," *Players*, XXIX (April 1953), 159.

A brief indication of how Cubism may influence the puppeteer's art.

MIEROW, HERBERT EDWARD, "The Amazing Modernity of Euripides," *Classical Journal*, XLVIII (April 1953), 247-252.

A modern appreciation of the achievements of "the brilliant, the sophisticated, the versatile Euripides."

MORGAN, MONA, "'Go Home and Learn Your Lines,'" *Players*, XXIX (March 1953), 126-127.

The "real secret of all learning does not lie in memorizing words, but in digesting their meaning."

SCHILLER, RONALD, "Miraculous Marlene Dietrich," *Woman's Home Companion*, LXXX (July 1953), 37-39, 46-47.

The first of two installments about "a fabulous personality who has lived her life exactly as she wanted to."

SOUTHERN, RICHARD, "Origins of British Theatre," *Theatre Notebook*, VII (April-June 1953), 58-60.

The publication of the script of the Symondsbury Mummer's Play reveals that "we have as mysterious and deep-reaching dance magic at the origins of our British theatre" as any other country.

SPEAIGHT, ROBERT, "Nature and Grace in *The Tempest*," *Dublin Review*, No. 459 (First Quarter 1953), 28-51.

"The point of the play is the return of the spiritual to the temporal, of eternity to time, of grace to nature. The point . . . is incarnation."

STOCKTON, DAVID, "Plato's Quarrel with the Poets," *The Durham University Journal*, XLV (March 1953), 64-70.

The heart of Plato's quarrel is that the poets "are rival teachers who trespass into the province of the philosophers, and from whose heterodox views the guardians must be protected."

"Strictly for the Marbles," *Time*, LXI (June 8, 1953), 66-68, 71-74.

A penetrating analysis of 3-D and its various off-shoots.

"The Sun Never Sets on Edna," *Life*, XXXIV (June 8, 1953), 121-122, 124.

Sixty years ago Edna Wallace Hopper skipped on stage at the opening of the new Empire Theatre in *The Girl I Left Behind Me*. Recently she skipped on again in honor of the Empire, now razed.

TROUBRIDGE, SIR ST. VINCENT, "Fitzball and Elliston," *Theatre Notebook*, VII (April-June 1953), 64-65.

Subtitled "How to Submit a Play in 1820," the essay presents an interesting and amusing letter on Fitzball's early attempt to get Drury Lane to produce one of his plays.

VANCE, W. Y., "Hartford Premières *The Mighty Casey*," *Musical Courier*, CXLVII (June 1953), 12.

A brief review of the world première of William Schuman's baseball opera, which delighted "jam-packed" Hartford audiences.

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

ALEXANDER, FRANCES S., "A Panel Discussion on Diagnosis and Therapy Through Play," *Transactions of the New York Academy of Sciences*. XV (February 1953), 99-101.

There are "many subtle and illusive qualities in the relationship which account for therapeutic progress," but measurement is difficult.

CROWN, SIDNEY, "Psychological Changes Following Operations on the Human Frontal Lobe," *Journal of Consulting Psychology*, XVII (April 1953), 92-99.

Tendency toward "a decrease in intelligence, a temperamental change from introversion toward extroversion and characterological changes toward normality on the neuroticism and psychoticism dimensions."

GUILD, STACY R., "The Effects on Hearing of Partial Sections of the Cochlear Nerve in Man," *Acta Oto-Laryngologica*, XLIII (April-June 1953), 199-207.

In the 18 cases with post-operative changes the loss was in tones from the upper part of the audible range downward; never did a "tonal gap" develop nor did the lower-tone limit rise.

HARRIS, J. DONALD, "A Brief Critical Review of Loudness Recruitment," *Psychological Bulletin*, L (May 1953), 190-203.

Presented lest the rapid increase of clinical data at the present time overshadow any attempts to get at a more fundamental knowledge of this phenomenon.

JONES, STACEY V., "Patent on Teleprompter Awarded to Fred Barton After 4-Year Wait," *The New York Times*, April 25, 1953, 23.

Describing Barton's device for magnifying lines in a television script, which makes it possible for speakers or actors in that medium to prompt themselves.

KUTASH, SAMUEL B., "A New Personality Test: the Graphomotor Projection Technique," *Transactions of the New York Academy of Sciences*, XV (December 1952), 44-46.

Holds that a "dynamic picture of the total personality can be secured . . . from the various aspects of the performance both scorable and qualitative."

LATHROP, FRANK D., "Affections of the Facial Nerve," *Journal of the American Medical Association*, CLII (May 2, 1953), 19-24.

Discusses the pathogenesis and treatment of the disorders of the seventh cranial nerve, including deviations, sensory and motor disturbances, paroxysmal hemifacial spasm, and tumors.

LICKLIDER, J. C. R., "On the Process of Speech Perception," *Journal of the Acoustical Society of America*, XXIV (November 1952), 590-594.

Three major steps are outlined: (1) translating the speech signal into a form suitable for the nervous system; (2) identifying discrete speech elements; (3) comprehending the meaning.

MEYERSON, MERVIN C., "Use and Abuse of Direct Laryngoscopy," *Journal of the American Medical Association*, CLII (May 2, 1953), 17-18.

Points out that direct laryngoscopy is frequently inadvisable and unnecessary and emphasizes the relative value of indirect laryngoscopy.

PHILLIPS, DAVID C., "Significant Research in the Eastern States," *Today's Speech*, I (April 1953), 28-30.

The first copy of the new periodical published by the Speech Association of the Eastern States devotes a department to pertinent research projects undertaken in that area.

PIKE, KENNETH L., "Operational Phonemes in Reference to Linguistic Relativity," *Journal of the Acoustical Society of America*, XXIV (November 1952), 618-625.

The phonemes of a language are not absolutes; under certain conditions the author has found four phonemic pitch levels in existence.

POHLMAN, KENNETH E., "Rehabilitation of the Severely Disabled: UMWA Welfare and Retirement Fund Experience," *American Journal of Public Health*, XLIII (April 1953), 445-451.

Emphasizes that the recovery of the severely disabled is greatly handicapped by the current inadequacies of our workmen's compensation, relief, and rehabilitation programs.

SAMPSON, HARVEY, "A Diminutive Wire Recorder," *Radio and Television News*, LI (May 1953), 38, 158.

Describes with technical detail the German-made "Minifon," a pocket-size recorder-reproducer.

TOMKINS, SILVAN S., "The Tomkins-Horn Picture-Arrangement Test," *Transactions of the New York Academy of Sciences*, XV (December 1952), 46-50.

The most interesting aspects appear to be in the qualitative codings of the schizophrenic responses.

VAN DISHOECK, H. A. E., "Masking, Fatigue, Adaptation and Recruitment as Stimulation Phenomena of the Inner Ear," *Acta Oto-Laryngologica*, XLIII (April-June 1953), 167-175.

The term *fatigue* should denote "the effect of stimulation with high intensities and of relatively long duration," not initial insensitivity for smaller intensities.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

WILLIAM W. FLETCHER
University of Minnesota

BATEMAN, G. H., "Oesophageal Speech After Laryngectomy," *Acta Oto-Laryngologica*, XLIII (April-June 1953), 133-139.

Experimentation indicates that "true swallowing is not part of good oesophageal speech"; concern of the cricopharyngeal sphincter with both may have given rise to the false notion.

BEEBE, HELEN HULICK, "Is Psycho-Galvanic Skin Resistance Test a Reliable Means of Determining Hearing for Speech?" *Practica Oto-Rhino-Laryngologica*, XV (No. 2, 1953), 98-105.

Since the PGSR test employs only pure tones, it is an unreliable test of hearing acuity for the complex tones of speech. Whistles producing complex tones are recommended instead.

BERNE, ERIC, "Concerning the Nature of Communication," *Psychiatric Quarterly*, XXVII (1953), 185-198.

The psychiatrist's approach to theoretical considerations of interpersonal communication processes is compared to and contrasted with that of the mathematician.

BOSMA, JAMES F., "A Correlated Study of the Anatomy and Motor Activity of the Upper Pharynx by Cadaver Dissection and by Cinematic Study of Patients after Maxillo-Facial Surgery," *The Annals of Otology, Rhinology and Laryngology*, LXII (March 1953), 51-72.

Drawings and graphs accompany explanations of action of the intrinsic muscles; the *levator veli palatini* was found to be the prime mover in the combined action.

CLERF, LOUIS H., "Paralysis of the Larynx of Peripheral Origin," *Acta Oto-Laryngologica*, XLIII (April-June 1953), 108-112.

Showing the importance in prognosis of finding the position of the vocal cords and of knowing whether there was an associated head cold, grippe, or influenza.

CURRY, E. THAYER, "Reliability of the Ear-Choice Technique in Threshold Audiometry," *The Annals of Otology, Rhinology and Laryngology*, LXII (March 1953), 156-160.

A study of 20 students with serious hearing losses shows the reliability of the method in these cases also.

DUPONT, HENRY J., THEODORE LANDSMAN, and MILTON VALENTINE, "The Treatment of Delayed Speech by Client-Centered Therapy," *Journal of Consulting Psychology*, XVII (April 1953), 122-125.

Presenting the case-history, diagnosis, and treatment of delayed speech in an eight-year-old, and seeming to show that child-centered therapy without instruction in speech is adequate for some such cases.

FOOTE, ROBERT M., "Medical Services to the Speech and Hearing Handicapped in Tennessee," *The Laryngoscope*, LXIII (May 1953), 403-411.

Mass survey by trained audiologists and speech pathologists revealed a much higher percentage of children with defects than the system of referral by teachers had indicated.

LORENZ, MARIA, and STANLEY COBB, "Language Behavior in Psychoneurotic Patients," *Archives of Neurology and Psychiatry*, LXIX (June 1953), 684-694.

Speech samples of "normal" and "neurotic" subjects were compared, the latter showing more extensive use of *it*, *you*, and *I*, and a tendency to substitute *is* for *was*.

OLERON, PIERRE, "Conceptual Thinking of the Deaf," *American Annals of the Deaf*, XCVIII (May 1953), 304-310.

Progress in the use of language and of abstract terms should contribute to the development of conceptual thinking.

RAUBICHEK, LETITIA, "The Speech Program in New York City," *The English Record*, III (Spring 1953), 27-29.

Explanation of the development of the speech areas in the Language Arts Curriculum for the elementary level and of the plans made for the secondary schools.

SELDOWITZ, MORTON, and ABRAHAM BERMAN, "Crossed Laterality in Children," *American Journal of the Diseases of Children*, LXXXV (January 1953), 20-33.

Language behavior difficulties are significantly related to the lack of cerebral dominance for certain motor activities. Three case reports are presented.

STEIN, LEOPOLD, "Stammering as a Psychosomatic Disorder," *Folio Phoniatrica*, V (No. 1, 1953), 12-43.

A lengthy discussion of the psychical implications of the somatic manifestations to be found in stuttering.

SYMONDS, CHARLES, "Aphasia," *Journal of Neurology, Neurosurgery, and Psychiatry*, XVI (February 1953), 1-6.

A brief, general discussion of aphasia, including an illustrative sample of an interview with a patient.

VAN EGMOND, A. A. J., and J. TOLK, "The Otometer," *Acta Oto-Laryngologica*, XLIII (April-June 1953), 208-211.

Describing a master-hearing-aid device by which the elements necessary for choosing among the commercial hearing-aids can be obtained in only five minutes.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

SOUND SQUEETCHER

Very wide popular and professional interest has been aroused by a new device for squeezing or stretching speech which was described last March by Grant Fairbanks, W. L. Everitt, and R. P. Jaeger at the annual meeting of the Institute of Radio Engineers. This instrument does automatically what has previously been done laboriously: it cuts a tape recording into segments, discards some, and splices the remainder together to shorten the duration of recorded speech or music without changing its fundamental frequency. The device will also work in reverse; by repeating segments it can expand the recorded sound in time, and it can also lower or raise the frequency of the recorded sound instead of compressing or stretching its duration.

The machine contains an endless loop of tape on which sound is recorded and several playback heads mounted on a whirling drum so as to make momentary contact with the tape and pick off segments of the recorded sound. Relative speeds and direction of rotation can be varied to produce varied amounts of time- or frequency-compression and expansion.

Besides its uses in study and research in phonetics and speech perception, the device has many important practical applications in communications and broadcasting. For example, reduced frequency bandwidth allows more messages to be sent simultaneously on a given channel; duration reduced at no expense in intelligibility allows more information to be conveyed in a given broadcast period or on a "talking book" record for the blind. In the classroom or study, the duration of recorded material can be extended so as to give students easier recognition of the audible characteristics of any language without distortion of the sounds. Novel effects in recorded music are also possible. No doubt future ghost riders in the sky will be gaited as well as reverberated synthetically.

NEW AUDIOMETERS

The Sonotone Model 71 pure-tone screening audiometer is designed for schools and industry. It provides a pure tone at octave intervals from 125 to 8,000 cycles, with a hearing-loss range from minus 10 to plus 95 db. The manufacturer guarantees it to meet every applicable standard of the American Standards Association and the American Medical Association. It weighs only 12½ lbs., and is priced at $295 f.o.b. Elmsford, N. Y. Its case is made of a resilient plastic material which protects the equipment from bumps and jolts.

Sonotone has also arranged to make available two late models of the British-made Peters audiometer and to provide full service and repair facilities for them in this country. These are known as the Sonotone Model 22 Diagnostic and the Sonotone Model 23 Advanced Clinical Audiometers. They are said to provide a combination of features and practical operating conveniences never before available. The "Diagnostic" model is designed for clinics, schools, and industry. It provides for automatic pulsing of the test tone and for tests of difference limens and recruitment. Its price is $570. The "Advanced Clinical" model, priced at $790, has many additional refinements, such as five different masking frequencies, two-circuit loudness balance facilities for monaural or binaural tests, a separate 1,000-cycle reference-tone channel, and a miniature cathode-ray tube for visual monitoring of the test tone. For complete details write to the Sonotone Corporation, Elmsford, N. Y.

PSYCHOACOUSTIC EQUIPMENT

Laboratory equipment for advanced auditory research is designed and built by the Grason-Stadler Company, 108 Hampshire Street, Cambridge 39, Mass. Their catalogue includes speech audiometers, noise audiometers, pulse and white-noise generators, physiological amplifiers, and many other devices. Being in constant touch with the frontiers of research in government and university laboratories, they are able to fill requirements for instruments which are not otherwise available commercially.

IMPROVED TAPE RECORDERS

Several manufacturers are announcing new low-priced tape recorders with greatly extended frequency response range.

There are two new Ampro machines. The "Celebrity" (Model 755; tentative list price,

$239.95) has a tape speed of 3.75" per second, and is said to have a response range from 30 to 8,500 cycles per second. The "Hi-Fi" (Model 756; tentative list price $254.95) has a tape speed of 7.5" per second and a claimed response range of 30 to 13,000 cycles. Both are dual-track machines. Each weighs 35 lb. An external 12" speaker in a matching cabinet is available for either model.

The Crestwood tape recorder is now made by the Crestwood Recorder Division of Daystrom Electric Corporation, 837 Main Street, Poughkeepsie, N. Y. There are two redesigned models. Model 303 (22 lb., $199.50) is said to have a frequency range of 50 to 10,000 cycles. Model 401 (same price) is the recorder with preamplifier only, to be used with an external main amplifier and loudspeaker; its response range is stated to be 30 to 13,000 cycles. The Crestwood amplifier-speaker assembly for use with this model costs $100.

RECORDINGS

THE WEE RED MAN *and* THE TWELVE MAGIC WINDOWS *told by Josephine Gardner. 10" LP. Tenney TG-1.*

NEXT TIME I'LL KNOW, TITTY MOUSE AND TATTY MOUSE, *and* THE OLD WOMAN AND THE PIG, *told by Josephine Gardner. 10" LP. Tenney TG-2.*

SCOTS BORDER BALLADS *read by George S. Emmerson. 12" LP. Tenney TG-1001: Thos. Tenney, 2981 College Ave., Berkeley 5, California.*

These are Mr. Tenney's first three releases. I like them very much, and I think you will, too. They apparently stem from programs of KPFA, the listener-sponsored FM station in Berkeley. This origin is acknowledged on the jacket of Mr. Emmerson's record.

Mrs. Gardner's stories are told (not read, please note) as she has told them to her own and thousands of other children, and they are enchanting. The reasons for her success as a story teller are clear. She does not patronize her listeners or talk down or explain too much. There is no gushing and no false brightness in her voice. She talks to the child as one person of discernment and good sense to another. Her speech has the natural (not professional) brogue she got from her Irish-born parents, and there are Irish turns of expression and embellishments even in stories that originated in England and Germany.

The cumulative-repetitive stories of the two mice and the old woman whose pig would not go over the stile are intended for very young listeners, but I do not see how anyone could resist the charm of the others, no matter how old he is.

Mr. Emmerson, a mechanical engineer by profession, is also obviously a lover of Scottish ballads. He reads these starkly elemental poems with a sincerity and intensity that made my blood run cold on the hottest days of the summer. His dialect, like Mrs. Gardner's, is not assumed. He is a native of Scotland. His Lowland speech, perhaps a trifle diluted by his residence in the United States, is not too broad to follow, especially with the aid of the notes and glossaries printed on the jacket of the record.

The texts of the nine ballads on the record are mainly from Sir Walter Scott's *Minstrelsy of the Scottish Border*. The titles are "Sir Patrick Spens," "Thomas the Rhymer," "The Battle of Otterbourne," "The Wife of Ushers Well," "Edward," "The Twa Corbies," "Clerk Saunders," "Fair Annie," and "Kinmont Willie."

SANDBURG READS SANDBURG. *10" LP. Decca DL 7541.*

Records of Carl Sandburg have been a staple item in the lists of literary recordings for many years. This is one of the most valuable. It is Sandburg *sans* guitar reading sixteen of his most familiar short poems, including "Grass" and "The Cool Tombs."

Some listeners hearing him for the first time are upset to learn that the speech of this distinguished man of American letters has characteristics that they have been conditioned to laugh at in the caricatured Swedish dialect of comic entertainers. But it does not take long for them to recognize the strength and warmth of the poems in spite of the singsong pitch patterns and the unexpected distortions of stress and duration. The language is American, whatever the accent, and the thoughts and expressions have made Sandburg (as Louis Untermeyer says on the jacket) "the laureate of industrial America." This is a record you must have.

DON JUAN IN HELL. *Paul Gregory presents the first Drama Quartette, starring Charles Boyer, Charles Laughton, Cecil Hardwicke, and Agnes Moorehead in Bernard Shaw's "Don Juan in Hell," directed by Mr. Laughton. Notes by Jacques Barzun. Album of 2 12" LP disks. Columbia SL-166.*

Here is Shaw's famous "unplayable" work in the famous reading that was highly successful on Broadway and on tour. It is well worth owning not only as a stimulating and entertaining performance but also for study of the secrets

of its success in reviving reading aloud as public entertainment.

Laughton reads with characteristic gusto. Boyer's accent makes a few of his lines hard to follow, but he rises to genuine eloquence in the climaxes. Hardwicke is so dry as to be almost wooden—perhaps appropriately in the character which represents a statue of a man. Miss Moorehead ably represents Shaw's conception of conventionality in woman; sometimes her interpretations sound more like Laughton's ideas than her own. I never cease to marvel at her vocal technique in the moment when she drops fifty years from her age. Listen for it on the first side.

MERRILL MOORE *reading his own poetry with commentary, from "M, a Thousand Sonnets," and from "Case History from a Sonnetorium." 10" LP. Harvard Vocarium P-MM-1-2.*

MERRILL MOORE *reading his own poetry with commentary, from "The Noise that Time Makes," and from "Six Sides to a Man." 10" LP. Harvard Vocarium P-MM-1-3.*

Following the success of Dr. Moore's first record, "Clinical Sonnets and Illegitimate Sonnets," reviewed here last year, Harvard Vocarium has now brought out two more. These include selections from Moore's other volumes, going back as far as 1930 in their composition. The three records can be bought singly, or together in a special album. I recommend them with enthusiasm.

Like the books from which they take their titles, these records contain too many poems for absorption at a single sitting, but the recordings are presented in separated bands so that you can dip into them whenever you like, as Dr. Moore's introductory remarks suggest that you may. The Sonnets are in many forms and of many kinds—some reflective, some photographic, some fantastic. They are dry in their wit, shrewd in their insight, and free from sentimentality and overstatement—all characteristics I would have described as Yankee if I had not learned from Dr. Moore's incidental comments that he came to Cambridge from Tennessee.

Professor Packard's voice is heard at the beginning of each of these records introducing the poet and asking questions to get him started. The two men were not alone in the recording room. Infrequently in the background *sotto voce* comments in a woman's voice are audible. They are not out of place in the familiar atmosphere created by Dr. Moore's manner, but they make you wonder who this irrepressible was and what she was saying.

"MR. PRESIDENT" (FROM FDR TO EISENHOWER). *Edited and narrated by James Fleming, NBC commentator. 12" LP. RCA Victor LM 1753.*

Mr. Fleming has made an excellent record worthy of a place on our shelves beside the best of its kind. Comment is kept to a minimum; the record is entirely without false sound effects, mood music, and actors. I would have said without impersonators except that it includes Mr. Truman's surprising and famous impersonation of Mr. Kaltenborn just after the election of 1948.

The limits of the era covered by the record are set in the first 90 seconds of the first side by the well-remembered voice of Franklin D. Roosevelt repeating the oath of office on March 4, 1933, and the voice of a Democratic doorkeeper of the House of Representatives saying on January 20, 1953, that "things are going to be a little different around here for the next four years." At the conclusion of the second side you hear Mr. Stevenson's statement conceding the election to Mr. Eisenhower early in the morning of November 5, 1952, spliced cleverly to Eisenhower's final election night statement. You hear the first part of Stevenson's telegram of congratulations to his successful opponent in Stevenson's voice, and then without a pause the last part in Eisenhower's voice as he read it to his campaign staff in New York City with the text of his reply and his thanks to his supporters.

Focusing on the presidency without digression, the record includes significant moments in the political conventions, campaign speeches, and other speeches by presidents, candidates for president, and other political figures. The request for a poll of the three-man delegation for Puerto Rico which relieved the tension at Chicago is here; so is the "We want Willkie" chant from Philadelphia.

Mr. Fleming says that he means this record to provide, in the living room, a point of departure for good conversation; for the student, an *hors d'oeuvre* to more study. I think he has been successful in achieving his aims. Columbia and Ed Murrow must look to their laurels.

PETER AND THE WOLF. *Arthur Godfrey, narrator, with Andre Kostelanetz and his orchestra. 12" LP. Columbia ML 4625.*

PETER AND THE WOLF. *Wilfred Pickles, narrator, with the Philharmonia Orchestra, Igor Markevitch, conductor. 12" LP. RCA Victor LBC 1015.*

Here are two more versions of this classic, both enjoyable.

The new Columbia version has Arthur Godfrey's characteristic warmth and casualness of manner, and Andre Kostelanetz's characteristic brilliance of orchestral sound and calculated microphone placement for instrumental solos. Godfrey makes some fluffs, but they are not serious; he refers to The Bird as "he" and "she" in the same sentence, and he makes the tree plural at another point.

Wilfred Pickles, whose voice is familiar to BBC listeners, does a workman-like job in the narration on the RCA Victor Bluebird disk. It is, on the whole, my favorite of the four versions I have heard on records, in spite of the plodding tempo of the music here and there, because the narrator and the conductor have worked out the best solutions to the problems of fitting the words to the music so that they seem made for each other.

LIONEL BARRYMORE, *narrator. Ali Baba and the Forty Thieves. Story adaptation by Dailey Paskman; music by Lionel Barrymore; orchestra conducted by Walter Schumann. 10" LP. MGM E110.*

Mr. Barrymore, who has been one of the great actors of our time, reads this familiar story from the Arabian Nights simply and directly, with a background of music which he himself composed for it. Obviously, making this record called for more preparation on his part than just walking into the studio and picking up the script. The result is respectable, unpretentious, insults no one's intelligence, and calls for no condescension. I wish there were more children's records like it.

CORNELIA OTIS SKINNER *in her solo production, "Paris '90." Book by Miss Skinner; music and lyrics by Kay Swift; orchestra and chorus conducted by Nathaniel Shilkret; orchestrations by Robert Russell Bennett. 12" LP. Columbia ML 4619.*

The elaborate production in which Cornelia Otis Skinner appeared on tour and on Broadway last year is presented here without, of course, the benefit of costumes, scenery, and audience. With her well-known skill in changes of voice and dialect, Miss Skinner impersonates in speaking and singing a number of characters in her imagined Paris of 1890. The first group includes a worldly lady of fashion described on the jacket as a "candy box blonde," the statue of an angel in a niche on the western portal of Notre Dame, a laundress, a Boston schoolteacher tourist, and a "woman of virtue" in a sketch with a surprise ending.

On the second side Miss Skinner portrays three women friends of the artist, Henri Toulouse-Lautrec. They are La Goulue, Berthe la Sourde, and Yvette Guilbert.

No doubt this record will mean more to those who saw the performance on the stage than it does to one who did not see it. I have enjoyed much of Miss Skinner's work, but this creation seems to me to be over-sentimental and schoolgirlish in conception and performance. Sometimes it is as embarrassing as the spectacle of a nice girl who has never seen a drunken woman pretending to be one in a high school play.

HENRY DRUMMOND, *"The Greatest Thing in the World," adapted and read by Karl N. Smith. 12" LP. Liberator Record Co., P. O. Box No. 1201, Rochester 3, N. Y.*

This is a disappointing record.

In comparison with Dwight L. Moody, with whom he was associated as an evangelist, Drummond has been said to have lacked Moody's power to sway large audiences but to have been more successful with small groups and individuals. Perhaps the adapter and narrator of this record took his cue from such an evaluation, but at the same time he has not realized that Drummond was an intellectual, not a sentimentalizer. Mr. Smith's manner of reading is too informal and personal for the subject matter; it has for me an air of uninvited intimacy which I find presumptuous.

The complete text of "The Greatest Thing in the World" and other famous Drummond addresses is in the recently published "Henry Drummond: An Anthology," by James W. Kennedy (Harper, $3).

THE CORONATION. *To commemorate the crowning of Her Majesty Queen Elizabeth. Recorded at Westminster with the Choir of St. Margaret's Westminster, organist and choirmaster Herbert Dawson, and the State Trumpeters of Her Majesty's Royal Horse Guards. Archbishop of Canterbury enacted by Martin Lewis. Narrated by Marcus Morris. 12" LP. Allegro-Elite 3084.*

This is not a documentary recording of the coronation of Elizabeth II, but a description and explanation of the six main points of the coronation ceremony with the music, the fanfares, and the shouts of "Vivat!" and "God Save the Queen!" It is something like a dress rehearsal without the principal actor.

It is an interesting and even thrilling record, but it would have served us better if I could have called your attention to it last spring. We could then have used it to familiarize ourselves with the ceremony before tuning in the historic event itself.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1953. New York City, December 28, 29, 30 at the Hotel Statler. Program Chairman: Karl Wallace, University of Illinois.

1954. Chicago, December 28, 29, 30 at the Conrad Hilton Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1953. New York City, December 28-30 at the Hotel Statler. Program Chairman: Horace W. Robinson, University of Oregon.

1954. East Lansing, Michigan, in late August with Children's Theatre Conference at Michigan State College.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1953. New York City, November 23-25 at the Hotel New Yorker.

1954. St. Louis, Dates and Convention Hotel to be announced.

CENTRAL STATES SPEECH ASSOCIATION:

1954. Chicago, April 2-3 at the Hotel Sherman.

PACIFIC SPEECH ASSOCIATION:

1954. Time and Place to be announced.

SOUTHERN SPEECH ASSOCIATION:

1954. Dallas, Texas, March 29-April 3. Program Chairman: Charles Munro Getchell, University of Mississippi.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1954. April 8-10, Penn-Sheraton Hotel, Philadelphia, Pennsylvania. Program Chairman: David C. Phillips, University of Connecticut.

1955. March 31-April 2, Hotel Statler, New York City.

WESTERN SPEECH ASSOCIATION:

1953. Fresno, California, November 26-28. Program Chairman: Alonzo Morley, Brigham Young University.

THE NATIONAL CONVENTION: 1953

Program plans have been completed for the convention of the Speech Association of America, December 28, 29, and 30, at the Hotel Statler, New York City. Meeting jointly with SAA are the American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and the National University Extension Association (Committee on Discussion and Debate Materials). Preliminary meetings of the Councils of these groups and of their committees will be held on December 27.

As usual, SAA has tried to plan programs of value and interest to its entire membership. Most of the sectional programs are in charge of SAA's committees. Oral interpretation has 4 sections; elementary and secondary school teachers, 7; discussion and debate, 4; television and radio, 6; rhetoric and public address, 5; linguistic phonetics, 2; speech and hearing therapy, 2. Appearing, also, are numerous single sections dealing with special problems, e.g., the relation of speech to the social sciences. At least 20 minutes of each section program is left free for discussion. The customary Reading Hour will feature Joseph Auslander.

SAA will have joint sessions with each of the cooperating associations and in addition will have a general session sponsored by the Liaison Committee of SAA and the National Council of Teachers of English.

Special consideration is being given to the comfort of all conventioners. Meetings begin at 9:10 and 9:30 and end at 5:10. Ample time is allotted for alumni and other luncheons. Earl Ryan, chairman of the local convention committees, is planning special attractions. The Languild Convention Service has been retained to aid members in making travel reservations, selecting tours, and obtaining theatre tickets at prices desired.

Many well-known members of the various associations will appear on the program. A number of professional persons from television, radio, theatre, and industry have agreed to participate, among whom are Gilbert Seldes, Stuart Chase, William White, Jr., Olin Downs, Lawrence Langner, and Margaret Webster.

Some 2000 persons will probably be in attendance. Plan to be among them.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

SOUTHWEST THEATRE CONFERENCE. The 1953 convention of the Southwest Theatre Conference (Arkansas, Louisiana, Texas, Oklahoma, New Mexico) is scheduled for the last of October at the University of Arkansas, Virgil L. Baker presiding. Sessions feature speakers Monroe Lippman (Tulane), John Conway (University of Washington), Paul Baker (Baylor), Johnny George (Theatre, Inc., Houston), a keynote address by José Ferrer, readings from Shakespeare by B. Iden Payne, and a special performance of *Romeo and Juliet*.

MOUNTAIN-PLAINS ADULT EDUCATION CONFERENCE. Educational institutions and community organizations of the states of Colorado, New Mexico, Utah, and Wyoming, the Adult Education Association of the United States, and the National University Extension Association combined to sponsor the eighth Mountain-Plains Adult Education Conference at the University of Denver in March, a meeting at which discussion methods and techniques received primary consideration. Emphasis during the conference was on resources and tools for problem-solving and learning on the adult level. Individual sessions were concerned with problems of administration in the adult educational institution, education for citizen participation in municipal and international affairs and in civil defense, education for family living, for workers, and for inter-group relations, and specialized programs for the aging.

EASTERN STATES ASSOCIATION ADMINISTRATION. Officers of the Speech Association of the Eastern States elected at the 1953 convention are: *President*, Marvin G. Bauer, Brooklyn College; *First Vice-President*, David C. Phillips, University of Connecticut; *Second Vice-President*, H. Barrett Davis, Lehigh University; *Member-at-large on the Executive Committee*, James M. Mullendore, University of Virginia. Continuing in office for another year are: *Editor of Publications*, Robert T. Oliver, Pennsylvania State College, and *Executive Secretary*, Gordon F. Hostettler, Temple University.

OHIO CONFERENCE ON COMMUNICATION RESEARCH AND TRAINING IN BUSINESS AND INDUSTRY. Co-sponsored by the Ohio State School of Journalism and the Departments of Speech and Business Organization, in cooperation with numerous civic and industrial organizations, the second Conference on Communication Research in Business and Industry was held in the spring at Ohio State University. General sessions concentrated on the role and purpose of communications in industry in a series of addresses by leaders in Ohio industry, advertising, publication, and education: "Frontiers of Education," "Why Do They Read and How Much Do They Believe?" "Evaluation of the Training of New Agents," "The Psychology of Industrial Publications," "The Use of Organization and Procedure Manuals," "Communications in a Small and Growing Company," and "The Role of Communications in the Training Program." Afternoon section meetings enlarged upon these topics to consider special techniques and problems in face-to-face communications, business and industrial publications, and the evaluation of business and industrial communications, including types and sources of communication difficulties in industry, and the information and methods needed for improved communication.

JULY CONFERENCES AT THE UNIVERSITY OF MICHIGAN. As a service to the ministry, the Department of Speech of the University of Michigan held its annual "Speech and the Preacher" conference and workshop July 6 and 7, the program of instruction directly oriented to improvement of personal skills in speaking, in oral reading, and in radio and television techniques. Later in the month, the annual Speech Conference featured guest speakers Paul Bagwell, Karl R. Wallace, Orville A. Hitchcock, John F. Dietrich, Walter B. Emery, Barnard Hewitt, Margaret Hall Powers, H. Philip Constans. A two-day conference on Speech Communication in Business and Industry in late July included as major topics the communication process, the communicator and his personal characteristics —understandability, language, and emotions— the business interview, and conferences. Thirty representatives from business and industrial

organizations took part in the sessions; the instructional staff from the Department of Speech included Hayden K. Carruth, G. E. Densmore, L. LaMont Okey, N. Edd Miller, and William M. Sattler.

IN THE CURRICULUM

PLAYWRIGHTS' PRODUCTION INSTITUTE AT UCLA. The Department of Theatre Arts of the University of California at Los Angeles offered a two-week summer institute for writers for the theatre. The session was designed to afford an opportunity for studying the problems involved in the transfer of written dramatic material from the manuscript to the stage, motion picture, and television screen. Observation of the planning, rehearsal, re-writing, and performance of two original manuscript plays by the University Summer Theatre Workshop was augmented by individual conferences and by lectures by prominent writers and producers in theatre, motion picture, and television.

COLORADO SPEECH INSTITUTE. A four-week program of speech education for a selected group of high school juniors and seniors was offered on the University of Colorado campus for the sixth summer; Rex F. Robinson, director of forensics at Utah State College, headed the Boulder program. The institute provided specialized study either in drama, which included a dramatics laboratory, work in play production, voice training and oral interpretation, or in forensics, which emphasized debate and discussion, public speaking, voice training, and a forensics laboratory.

EXPANDED RADIO TV FILM PROGRAM AT MIAMI. The Radio, Television, and Film Department of the University of Miami (Florida) has revised its curriculum and added six new courses for the coming year; according to Sydney W. Head, chairman, the new program strengthens the content aspects of the curriculum and equalizes emphasis in the three media. New content courses are: The Radio, TV, and Film Program; The Control of Radio, TV, and Films; and The Effect of Mass Media. New offerings with concentration on practical aspects are: Television Production and Direction, Film Production and Direction, and Television News. Of the twenty-eight courses offered by the department, half combine instruction in two or all three of the media, and all content courses stress interrelationships among the forms, particularly from the sociological point of view. The new program also provides parallel practical courses in the third and fourth years: production workshops in each of the media for juniors, and three advanced courses for seniors in Production and Direction of Radio, Television, and Films.

THIRD TELEVISION WORKSHOP AT MICHIGAN STATE. The third annual Michigan State Television Workshop offered a three-week August session designed to give the participants a perspective on the educational and commercial aspects of television production, programing, and management. Laboratory work, lectures, and individual production projects comprised the major activities of the program, with the studio and camera facilities of WKAR-TV available to workshop personnel. Emphasis this year was on individual participation and the development of techniques. James Tintera of the WKAR-TV production staff lectured on production, Robert R. Crawford on programing, and Armand D. Hunter on television management.

CLINIC PROGRAM FOR HARD OF HEARING AT STANFORD. The Stanford Speech and Hearing Clinic sponsored a special clinical program for hard of hearing children during the eight-weeks summer session, a training which was associated with the course in Aural Rehabilitation, offered for the first time in the session.

ADDED COURSEWORK TO SUPPORT CLINIC AT TEMPLE. With the establishment of the Speech and Hearing Clinic as a unit, the Temple Department of Speech and Dramatic Arts this year offers new courses in auditory training, speech reading, a seminar in speech disability, and advanced clinical practice. A new under-graduate curriculum is being organized in cooperation with the Department of Early Childhood and Elementary Education, a program which will make possible the earning of both the general elementary teaching certificate and the special certificate in speech correction during the four years.

GRADUATE PROGRAM IN THEATRE AT TULANE. The Department of Theatre and Speech of Tulane University has inaugurated a graduate program in theatre leading to the degree of Master of Fine Arts. The program is currently limited to directing majors who will be expected to fulfill the following requirements: a minimum of four semesters in residence; the satisfactory passing of a comprehensive examination; the

direction and staging of an approved full-length play for public presentation in the University Playhouse; and the completion of a production book to be submitted as a thesis. A feature of the Tulane program is its alliance with Le Petit Theâtre dù Vieux Carré, which provides the MFA candidate with the opportunity to work in all phases of theatre arts in an established community theatre.

DOCTORATE IN SPEECH OFFERED AT WAYNE. The Department of Speech of Wayne University has been authorized to offer the degree of Doctor of Philosophy with a major in speech. For the present, dissertations will be permitted in the areas of Speaking (including public speaking, public address, and discussion) and Science-Correction. Staff members qualified as doctoral advisers are Eugene H. Bahn, George V. Bohman, Jack P. Clark, Rupert L. Cortright, George A. Kopp, Paul B. Rickard, and E. Ray Skinner.

APPOINTMENTS AND PROMOTIONS

APPOINTMENTS:

University of Arizona: Klonda Lynn, chairman of the Department of Speech; Jesse Barton, instructor in speech.

Brooklyn College: Melvin R. White, supervisor, Walt Whitman Hall and George Gershwin Theatre.

University of California (Davis): Jerome B. Landfield, instructor in dramatic art.

University of Colorado: Milton Valentine, assistant professor of speech correction; William Hoag, instructor in English and speech; Norman J. Hansen, instructor in English and speech; Mary Alice Crabill, instructor in English and speech (speech correction).

Indiana University: Dean E. Williams, assistant professor of speech, director of research in the Speech and Hearing Clinic; Marvin L. Seiger, instructor in speech; Evan Jordan, instructor in speech; Dan Baker, Robert R. Crosby, Dale S. DeWitt, Robert E. Ericson, John Carroll Swart, William Zucchero, teaching associates; Marjorie Gough, Richard Harris; Robert Hennon, Robert J. MacDonald, Julia McKenney, Helen Rogers, theatre technicians; James Davis, Marjorie Mountjoy, Mary I. Wood, clinicians.

Mankato State Teachers' College (Minnesota): Doris Davis, instructor in speech and speech pathology.

Marquette University: Leo M. Jones, instructor in speech.

Michigan State College (East Lansing): A. L. Thurman, Jr., assistant professor of speech; David C. Ralph, assistant professor of speech.

Mississippi College (Clinton): John W. Wills, associate professor of speech.

University of Missouri: Roy S. Azarnoff, instructor in speech; James C. Ching, instructor in speech; G. B. Paxton, Jr., instructor in speech; Lin Welch, instructor in speech; Fergus G. Currie, assistant instructor in speech; Ruth Payton, graduate assistant in speech.

Southeast Missouri State College (Cape Girardeau): M. G. Lorberg, Jr., instructor in speech and director of the speech clinic.

Purdue University: Keith B. Montgomery, instructor in speech.

Temple University: Murray M. Halfond, director of the Speech and Hearing Clinic.

Central Washington College of Education (Ellensburg): E. Allyn Thompson, instructor in speech.

PROMOTIONS:

San Jose State College: Elizabeth Loeffler, associate professor of drama; Lawrence Mouat, professor of speech; Floyd Greenleaf, assistant professor of speech.

Tulane University: George W. Hendrickson, associate professor of theatre and speech; Paul S. Hostettler, assistant professor of theatre and speech.

University of Missouri: Charlotte G. Wells, professor of speech.

ON THE STAGES

SUMMER CHILDREN'S THEATRE. Characters and dialogue for *Pinocchio* were created by the five to twelve-year-old children cast in a group adaptation of the fairy tale for the Johns Hopkins Children's Educational Theatre. *Little Red Riding Hood* provided material for another informal outdoor dramatization by this younger group. The twelve- to eighteen-year-olds closed the season in August with a production of *Cheaper by the Dozen.*

THEATRE AWARD AT LIU. The Speech-Theatre Department of Long Island University presented its annual theatre award to Circle-in-the-Square Theater for an outstanding contribution to off-Broadway theater and for its encouragement of new acting talent. Geraldine Page, formerly a Circle-in-the-Square associate and more recently star of the Broadway production of *Mid-Summer,* accepted the award in behalf of the group.

NEW SPEECH AND DRAMA BUILDING AT SAN JOSE. The Department of Speech and Drama of San Jose State College is planning a move into its new million-and-a-half-dollar building in the fall of 1954. In charge of the new development are Hugh Gillis, Head of the Department, James Clancy, Associate Head of Drama, Elizabeth Loeffler and John Kerr, directors and members of the department staff.

The summer of 1953 witnessed an experiment in dramatic production: each of the county high schools selected an outstanding student actor to participate in the college production of *Master Pierre Patelin*.

UNIVERSITY SUMMER THEATRE SCHEDULES: Indiana University (Brown County Playhouse): *The Showoff, Three Men on a Horse, Kind Lady*.

University of Michigan: *The Madwoman of Chaillot, Knickerbocker Holiday, The Country Girl, Pygmalion, The Tales of Hoffman*.

San Jose State College: *Master Pierre Patelin, The Great Big Doorstep*.

IN THE STUDIOS

EDUCATIONAL TV FILMS COMPLETED AT MIAMI. Ten motion pictures, "Frontiers of the Sea," produced by the University of Miami (Florida) Radio-TV Film Department are scheduled for delivery this month to the National Association of Educational Broadcasters. The Marine Laboratory of the university collaborated with the TV staff in research, scripts, and demonstrations. The series was made under a grant-in-aid of $8,500 of Ford Foundation funds, a grant which the University matched with services, facilities, and money. A chief purpose of the project was to explore the possibilities and limitations of low-budget production.

AT THE CLINICS AND LABORATORIES

STANFORD SPEECH AND HEARING CLINIC. An audiology conference in April sponsored jointly by the Department of Speech and Drama at Stanford, the State Department of Education, and the California Association for Aural Education, attracted more than three hundred teachers, nurses, school administrators, and other personnel concerned with the education of the hard of hearing.

Two clinical assistantships have been established at the Speech and Hearing Clinic to provide for an intensive speech therapy program for pre-school cerebral palsied children; the financial grant for the program which was begun in the summer session was made by the United Cerebral Palsy Association of the Peninsula Cities.

NEW CLINIC AT TEMPLE. Murray M. Halfond, formerly Medical Speech Pathologist at Duke University Hospital, was appointed to direct the Temple University Speech and Hearing Clinic, recently transferred from the Medical School and Hospital to the Department of Speech and Dramatic Arts. To accomplish its objectives in community service, teacher training, and research, the clinic program is being closely related to allied services at the University—the Psychological Clinic, the Reading Clinic, the Testing Bureau, the Dental School, and the Medical School and Hospital. A special cooperative program has been arranged with St. Christopher's Hospital for Children, an independent hospital associated with the Temple Medical School for cases involving hearing loss. The consulting staff for the clinic includes specialists in pediatrics, psychiatry, orthodontics, neurology, otolaryngology, audiology, psychology, reading, special education, and teacher training. The University has recently acquired additional quarters adjoining the clinic which will be available this fall, and will provide for from ten to fifteen additional therapy rooms, together with observation rooms, testing rooms, and recreational facilities.

The Department also announces the establishment of five graduate assistantships for candidates presenting an adequate preparation in the fields of speech correction or audiology. Appointments will be made on a half-time basis for a period of two years and will carry a stipend of $900 for the academic year in addition to tuition cost. Interested students should address Gordon F. Hostettler, chairman of the Department.

FROM PLATFORM AND CONFERENCE TABLE

1952 SPEAKER OF THE YEAR AWARDS. At the National Conference of Tau Kappa Alpha at the University of Denver last April, Wayne Eubank announced the selection of the "speakers of the year," who, in the criteria of the award, were distinguished in 1952 for effective, intelligent, and responsible speaking on significant public questions: in national affairs, Adlai Stevenson; in business and commerce, Clarence B. Randall, president, Inland Steel Company, Chicago; in labor, John L. Lewis; in religion,